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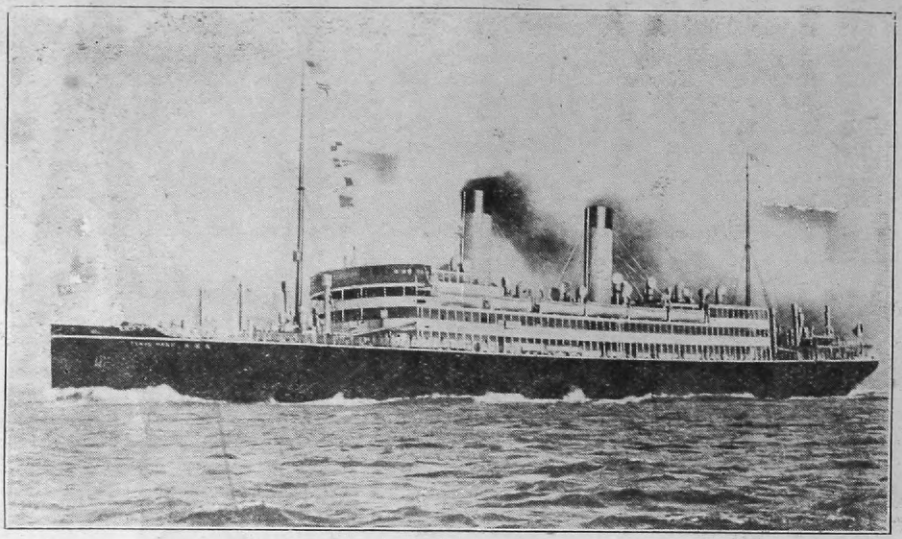

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for JUNE—JULY, 1922

1. THE KATO CABINET 1
2. MODERN PAINTING IN JAPAN. . . By F. Yamazaki 5
3. REPRESENTATIVE PRESENT DAY ARTISTS 9
4. JAPAN RED CROSS REPATRIATES 400 POLISH CHILDREN. 13
5. THE PRODUCTION AND EXPORTATION OF JAPANESE TOYS . . . . . By Keiji Ito 14
6. THE GOVERNMENT OF JAPAN . . . . . By S. Sheba 17
7. JAPANESE RELIGIONS. . . . . By S. Kondo 19
8. THE JAPANESE SILK MARKET . . . . By S. Arita 23
9. THE FIRE BRIGADES OF YEDO . . . By K. Sugimoto 25
10. THE "TENGU" 29
11. SHUSEI TOKUDA . . . . . By F. Yamazaki 33
12. FROM THE JAPANESE PRESS 37

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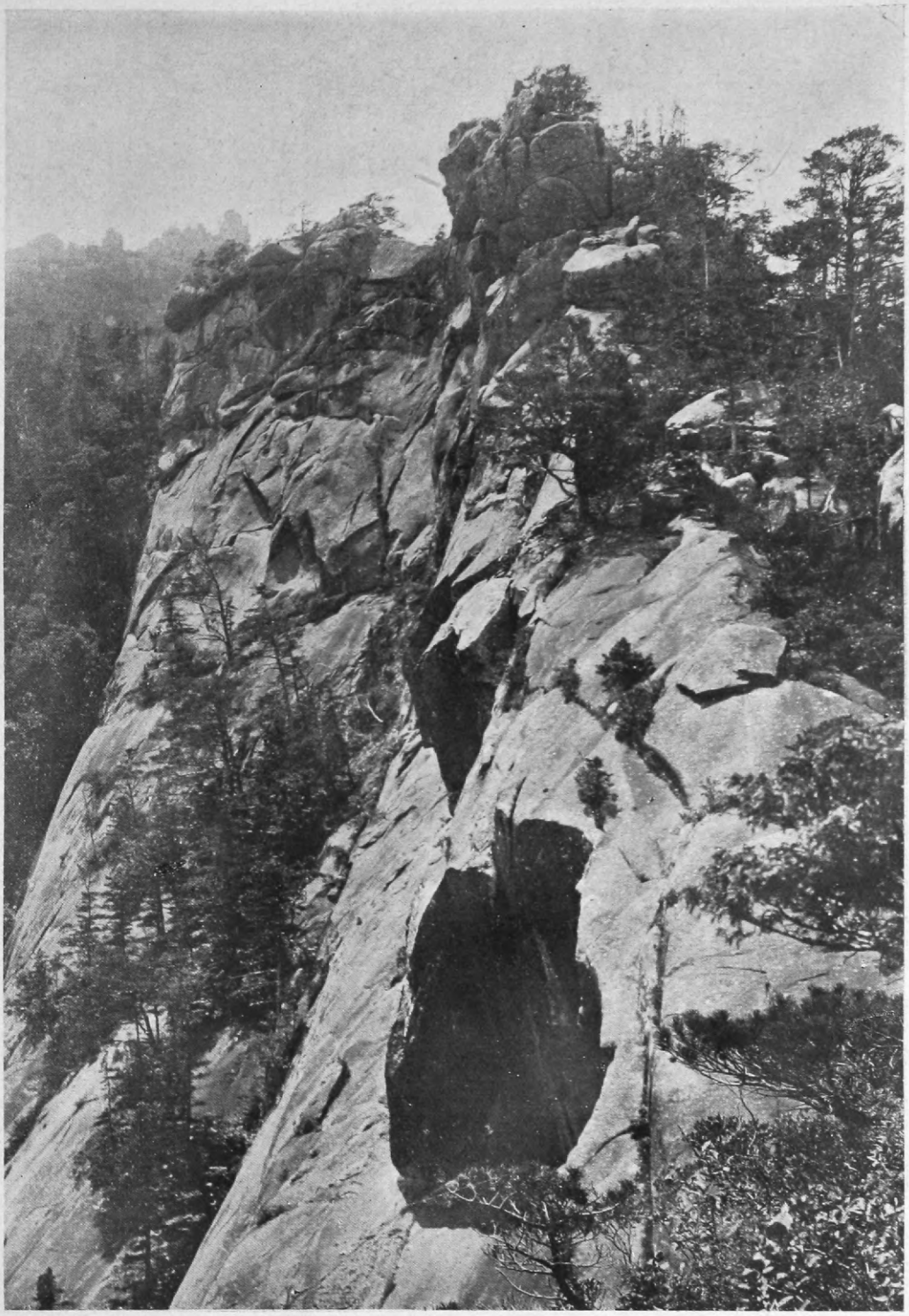

A Beautiful Scene of Mt. Diamond, Korea

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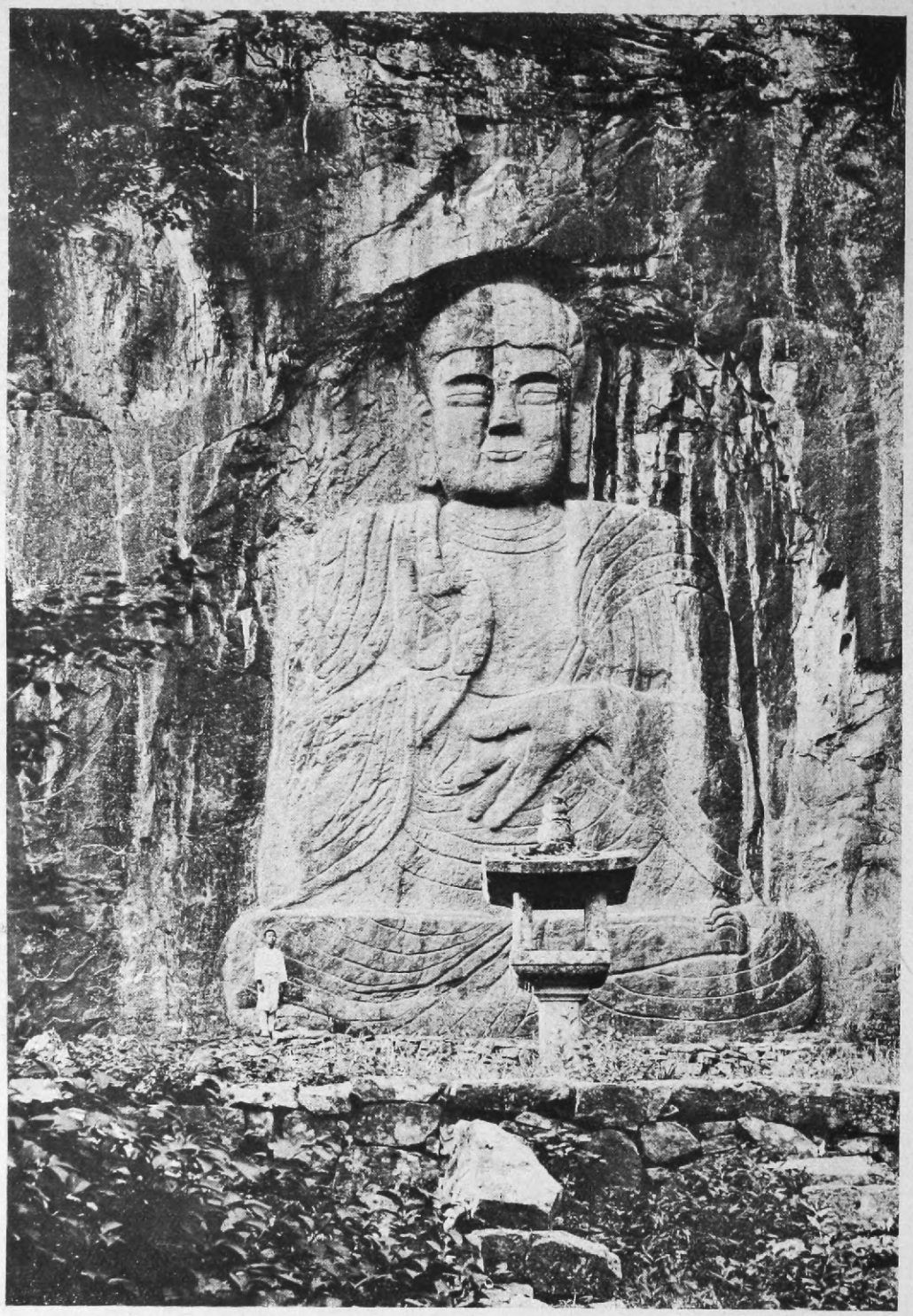

A Giant Buddhist Image, Mt. Diamond, Korea

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THE JAPAN MAGAZINE

VOLUME THIRTEEN JUNE-JULY, 1922 NUMBER ONE

THE KATO CABINET

THE Seiyu-kai Ministry resigned on June 6, as it failed in its attempt to re-construct itself following the death of Mr. Hara, besides which popular feeling had been alienated from it.

As to the succeeding Cabinet, it was the object of many different conjectures and surmises, until at last Baron Kato, the Minister of the Navy, took up the Premiership after deliberate consideration of Marquis Matsukata's advice, and the new Ministry was formed on June 12 as follows :—

Prime Minister and Minister of the Navy	Admiral Baron T. Kato
Minister of Foreign Affairs	Count Y. Uchida
,, ,, Home ,,	Dr. R. Mizuno Chief of Civil Administration of Korea
,, ,, Finance	Mr. O. Ichiki, formerly Vice-Minister of Finance.
,, ,, the Army	General H. Yamanashi
,, ,, Education	Mr. E. Kamada, President of Keio University.
,, ,, Justice	Dr. K. Okano, President of the Court of Administrative Litigation.
,, ,, Minister of Agriculture and Commerce	Mr. K. Arai,
,, ,, Communications	Viscount T. Mayeda
,, ,, Railways	Count Oki, Minister of Justice.

Admiral Baron Kato, the Prime Minister, who came from Hiroshima Prefecture, was appointed Sublieutenant in 1883 and was gradually promoted to the Admiralship. In the Japan-Russia War, he served as chief of staff under Admiral Togo, and did much towards making the Battle of the Sea of Japan a great success for the Japanese. He is famous for his cool, clear brain. He was appointed Minister of the Navy in the Okuma Ministry in 1914, and remained in that position until he took over the seal of the Premier. His reputation was enhanced by his participation in the Washington Conference as the chief delegate of Japan. He is 62 years of age.

Dr. R. Mizuno, the Minister of Home Affairs, was born in Tokyo and graduated from the Law College of the Tokyo Imperial University in 1892. He held the same position in the Terauchi Cabinet in 1918. Later, he was Chief of the Civil Administration of Korea. He is a member of the House of Peers. He is 55 years of age.

Mr. O. Ichiki, the Minister of Finance who is from Kagoshima Prefecture, graduated from the Law College of the Tokyo Imperial University in 1896, and entered the Finance Office, in which he was gradually promoted Vice-Minister. He is a member of the House of peers. He is 51 years of age.

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Count Mayeda, the Minister of Communications, comes from a daimyo family of Gumma Prefecture. He graduated from the Tokyo Impeiral University in 1902. He is the leader of the Kenkyukai formed of members of the House of Peers, and is the President of the Central Life Insurance Co. He is 49 years of age.

Mr. K. Arai, the Minister of Agriculture and Commerce, who comes from Niigata Prefecture, graduated from the Tokyo Imperial University in 1892. He was once Director of the Finance Office of the Korean Government-General. He is a member of the House of Peers. He is 60 years of ago.

Dr. K. Okano, the Minister of Justice, who was born in Tokyo, graduated from the Law College of the Tokyo Imperial University in 1886, and was professor in the same university, Director of the Bureau of Legislation and Member of the Privy Council. He is a member of the House of Peers. He is 58 years of age. He is the President of the Chuo Uhiversity.

Mr. E. Kamada, the Minister of Education, who comes from Wakayama Prefecture, graduated from the Keiogijuku in 1876, and is the President of that institution. He is a member of the House of Peers. He is 66 years of age.

Count Uchida, the Minister of Foreign Affairs, and General Yamanashi, the Minister for the Army, held the same positions in the preceding Cabinet, and Count Oki, the Minister of Railways, was Minister of Justice in that Cabinet.

The Kato Ministry is called a non-party Cabinet, but it is not entirely without the support of a political party. When the Takahashi Cabinet resigned the Seiyukai did not wish to transfer political power to the opposition, the Kensei-kai, and to have its long established policy thoroughly destroyed by the latter. It enthusiastically asked Admiral Kato to form a Cabinet, with which they promised the party would pursue an identical policy and go hand in hand with it though no members of the party would enter the Cabinet at first, as decided by its executive office. The same advice was given eagerly by the Kenkyu-kai, the majority party in the House of Peers. Admiral Kato at last decided to form the present Cabinet with the promise of much support form the most powerful parties in both houses of the Diet.

For this reason, the Cabinet virtually represents the Seiyu-kai. Its members are principally representative political members of the Upper House. Dr. Okano, Dr. Mizuno and Mr. Kamada are members of the Koyu Club in the Upper House, which may be considered an afiliated party of the Seiyu-kai, Viscount Mayeda, Mr. Arai, Mr. Ichiki and Count Oki belong to the Kenkyu-kai. Count Ogasawara, the President of the Board of Census, also belongs to it.

In forming the present Cabinet, Admiral Kato gave out his policy and opinion substantially as follows :—

The foreign policy of Japan in fundamentally established, and the new Ministry will pursue it as did the preceding Cabinet, its principal aim being to strengthen and cultivate friendship between Japan and the foreign powers. The Japanese nation earnestly desires that China should soon emerge from the present unhappy political unrest and should be peacefully uuited through her own efforts. The Japanese nation is quite sensible, both sentimentally and practically to the happiness of its neighbours, for its happiness depends much upon the

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peace and prosperity of its neighbours. The spirit of international co-operation so much advanced in connection with the Chinese question at the Washington Conference is the fundamental policy of Japan towards China. We also sympathise greatly with the Russian people in their present distress and eagerly hope that they may soon escape from it. The Ministry will made efforts to solve quickly all questions concerning Siberia. Essentially, it aims in its foreign policy to enhance friendship with the foreign nations in cooperation with them and to steadily disarm and to mitigate the hardships and burdens of the human race as much as possible, according to the spirit of the Leage of Nation's convenant and the Washington Conference's agreements and decisions.

" In organizing the present Cabinet, I am filled with fear as to how to lead it to success with my small power and poor ability. Still I accepted the Imperial command, as I keenly felt the importance of urgently saving the situation and stabilizing popular feeling in these eventful days at home and abroad, with the determination to serve the nation with all my heart.

" The end of the Washington Conference was a turning-point in the world situation, and a glimpse of world peace may be perceived. This is the best time for energetically working for matters agreed on with the powers, in co-operation with them.

" In domestic administration, there are not a few things to be improved urgently. Especially social questions have to be dealt with under a suitable policy and with the most careful study, to meet the progress of the age. The present Ministry also intends to improve national affairs, to arouse the popular spirit, reform administration, stabilize the economic world and to encourage education and industry, so as to enhance the life of the nation."

The new Ministry has been steadily carrying out its policies. The Navy has already abandoned warships and has dismissed men. The Army has announced its retrenchment plan to the extent of 40,000,000 yen a year, in respect to the decisions of the Washington Conference. Means to lower the prices of commodities have been published by the Cabinet.

Upon the formation of the new Cabinet, the Kensei-kai, the opposition, called a meeting of Diet members and resolved that the organization of an intermediate Cabinet by Baron Kato, a member of the preceding Ministry whose misgovernment made it unpopular with the people is against the Constitution and will surely lead to a great disturbance in the nation. The Kokumin-to signified its view through the declaration of Mr. Inukai, its leader, that it is foolish to discuss rules of the Constitution with the present day political parties, and any Cabinet, bureaucratic or otherwise, which governs well, is worthy of support.

The Kato Ministry is not unpopular with the people. Some people think, however, that Baron Kato took the post holding himself responsible for the solution of the disarmament and other important politial questions created as a result of the Washington Conference, and as soon as these questions are disposed of, he, not being ambitious in politics, will resign and return to the Navy. If so, the present Cabinet will last only for the period ending when the next session of the Imperial Diet closes.

It cannot be denied that there are

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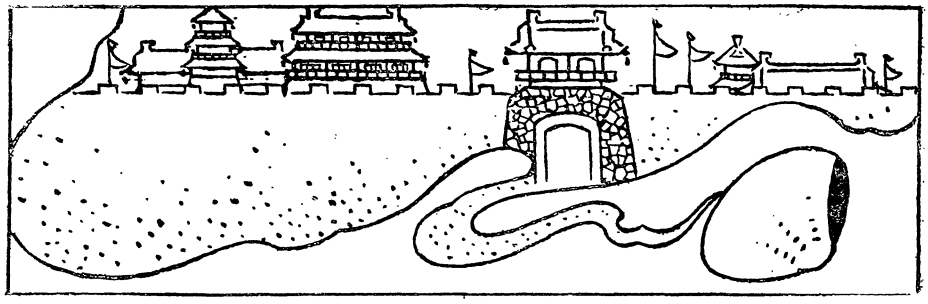
many sunken rocks in the path of the Cabinet. It may be argued, however, that it will not be short-lived, for it has the absolute support of more than two-thirds of the members of the Upper House through its members belonging to the Kenkyu-kai and the Koyu Culb and except the Kensei-kai opposition, all political parties in the Lower House will support it according to its policy. Above all, the Seiyu-kai is willing to help it to the last as a continuation of its own Ministry. It thinks it disadvantageous for itself to displease the Cabinet which it hopes to succeed in power amicably upon its resignation. For this it is also necessary for the party to be on good terms with the Kenkyu-kai whose opposition to the Cabinet would prevent its having a long life notwitstanding the absolute majority it may hold in the lower house.

The Kato Cabinet is popular, because the Premier is trusted by all for his distinguished ability and high personality which were generaly recognized in the Battle of the Sea of Japan and at the Washington Conference. The people expect from his Cabinet more or less improvement on its predecedcessor's maladministration.

A section of the intellectual class criticises Baron Kato and his Ministry because while they recognize the personality of Baron Kato, they regret that a Cabinet was formed by him without any political preparation and followers. Although a non-party Cabinet in name, yet his Ministry is actually a coalition cabinet with the Seiyu-kai which failed in re-constructing the preceding Ministry. This is not admissible under the principles of the Constitution, and it is feared may alienate popular sentiment. It is doubtful whether the Cabinet can decisively dispose of urgent national questions of importance without being influenced by the private considerations of the Seiyu-kai and the Kenkyu-kai. The organization of this Cabinet means retrogression in Japan's politics, for a party cabinet ought to be succeeded by another party cabinet formed by the opposition.

Thus, the Kato Ministry is both supported and opposed by public opinion. Yet the people put much reliance in the ability of the Premier, and their support or opposition will be increased according to the actual work done by the Cabinet.



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MODERN PAINTING IN JAPAN

By F. YAMAZAKI

KYOTO being the former capital of Japan, was the city where the Emperors lived through many generations, and was accordingly the centre of the culture of those times and the source of new ideas in art and literature.

This old Imperial capital, however, though refined to a high degree, always showed a strong tendency toward ultra-conservatism in such arts as flower arrangement, ceremonial tea-making, Japanese poetry, painting and wood carving. There were, to be sure, several different schools of these national arts, but each insisted upon maintaining old standards and in requiring all students to practice faithfully the teaching of his master. If he deviated even to a slight degree, he was likely to find himself ostracized and speedily cut off from the means of earning a livelihood.

The secrets of the trade were jealously guarded from one generation to another. These so-called esoteric principles were imparted to selected students only by word of mouth, and then these favored ones were enjoined never to publish what they had learned. All this naturally discouraged any tendency toward original work, and students became mere slavish imitators of the forms and brush strokes of their respective teachers.

Moreover, even the merchants and artisans in this city of culture became connoisseurs in the arts. They had refined taste as to potted plants, tea ceremonial, paintings, curios, etc. They thus supported the masters in their conservative ideas, admiring as they did all that was old, dignified, elegant, and scorning what was new. So in all ages, the merit of what is new is rarely recognized upon its first appearance. Such being the case, original ideas arose sometimes in Yedo or Osaka, but seldom come from Kyoto.

Naturally representative art lags one step behind literature, so nothing more radical than little changes in non-essentials was possible for some time, but as Kyoto contained the finest talent in Japan, naturally in time it burst the bonds that confined it to imitation of the past, and after one had blazed the trail others began boldly to follow. This departure took place in the era of Meiwa, 1764-1771.

In the South School of painting Ikeno Taiga appeared, while Mochizuki Gyokusen and Soga Shohaku arose in the North.

Later a more brilliant original genius arose, viz., Maruyama Okyo.

This artist was born in Tamba province in 1733. His father was a farmer, but as the son had no taste for tilling the soil, and was always amusing himself by drawing pictures instead of working, it was decided that he should be sent to a buddhist temple to become a priest. But

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he was not happy there, and ran away to Kyoto when he found the opportunity to study with Yutei Ishida, who belonged to the Kano branch of the north school of painting.

Okyo learned first how to imitate the brush work of this cult and for a long time thereafter was unable to rid himself of the traditions of the Kano school.

When, however, he reached man's estate he began to study the historic art of China, and admired the style of Kyuei, and Toiu, etc., of the Ming dynasty, especially taking as his model Shunkyo, an eminent painter of the Yuan period in China. Therefore his name was changed to Okyo.

After studying all the different methods of the north school he set up an independent studio of his own, and in his later years took nature as his model and painted chiefly from life.

At this period many were surprised to learn that he was interested in the Western style of art. This was probably because he had had the chance to see paintings from Holland and other foreign countries at Nagasaki, if, as some say, he made a trip to Kyushu for this purpose. In the pictures which painted after this style, known as "Karakuri-ye," or "mechanical" one may readily perceive that the laws of perspective have been followed. Thus he was able to free both himself and his work from the outworn conventions of his time, and to attract students and admirers from far and near.

Formerly, as is well known, Japanese artists did not attempt to copy nature, but were content to work from paintings already produced, Okyo, however, was more original, and dared to study the motions of birds and animals and reproduce them in his own style.

Four volumes of his sketches from nature may be seen in the Imperial Museum. These depict chiefly birds, beasts and fishes, especially carp swimming in the water, puppies frisking about, or a cock and hen with chickens feeding in a yard.

These subjects alone did not satisfy him. He attempted landscapes also, and while he was himself a product of the Kano school, he was no slavish imitator of old models. He softened the coarseness of these, while at the same time he was not content merely with the delicate beauty of the Tosa models. He intuitively understood how to portray the scenes about Kyoto and had a wonderful brush stroke in this work.

In portrait painting, however, he seemed to be deficient in application. He doubtless lacked interest in this branch of art, as he imitated old models and showed little initiative. This was his weakest point.

At that period development of the industrial arts in Kyoto had reached a high degree of perfection, especially the making of *Nishijin* brocade and the decoration of precious metals. This was largely due to the assistance of Okyo. Chubei Kaneda, a leading maker of brocades, once asked Okyo to design a scene from the festival held at the Kamo shrine in Kyoto when a horse race was one of the features. This design was reproduced upon fig-wred satin. Okyo's pupils also were requested to prepare designs.

Another artist, Nagatsune Ichinomiya, a metal engraver, and an expert in sketching flowers and animals, often gave Okyo orders for designs. Some time between 1781 and 1788 Ichinomiya was requested to prepare an elaborate hand-warmer for the King of Korea, who

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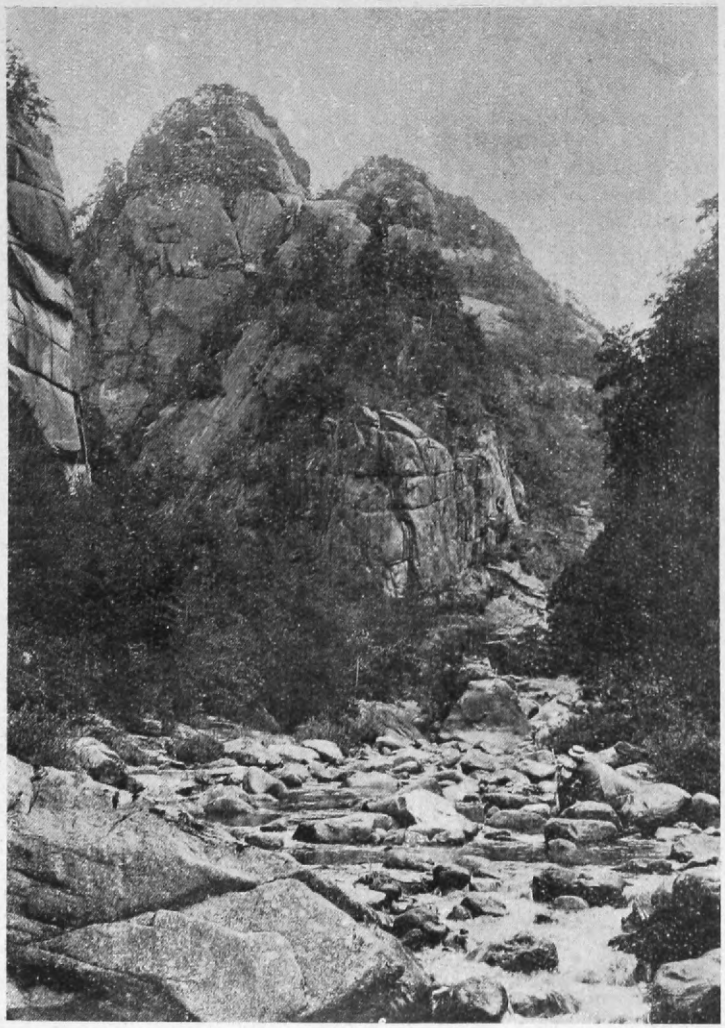

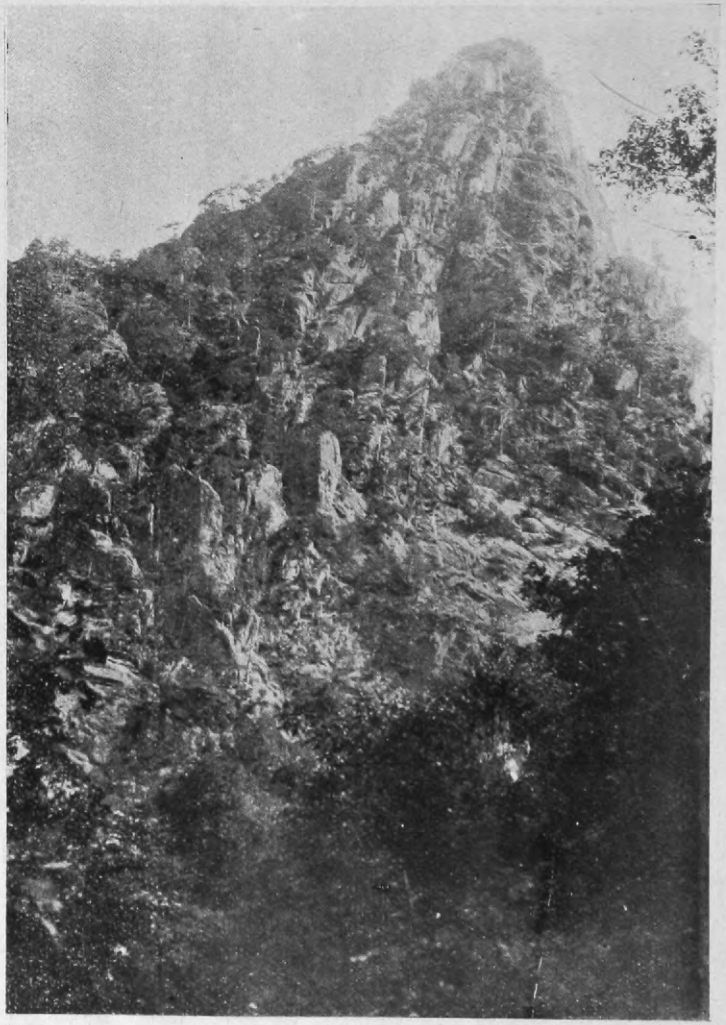

Scenes from Mt. Kongo, Korea

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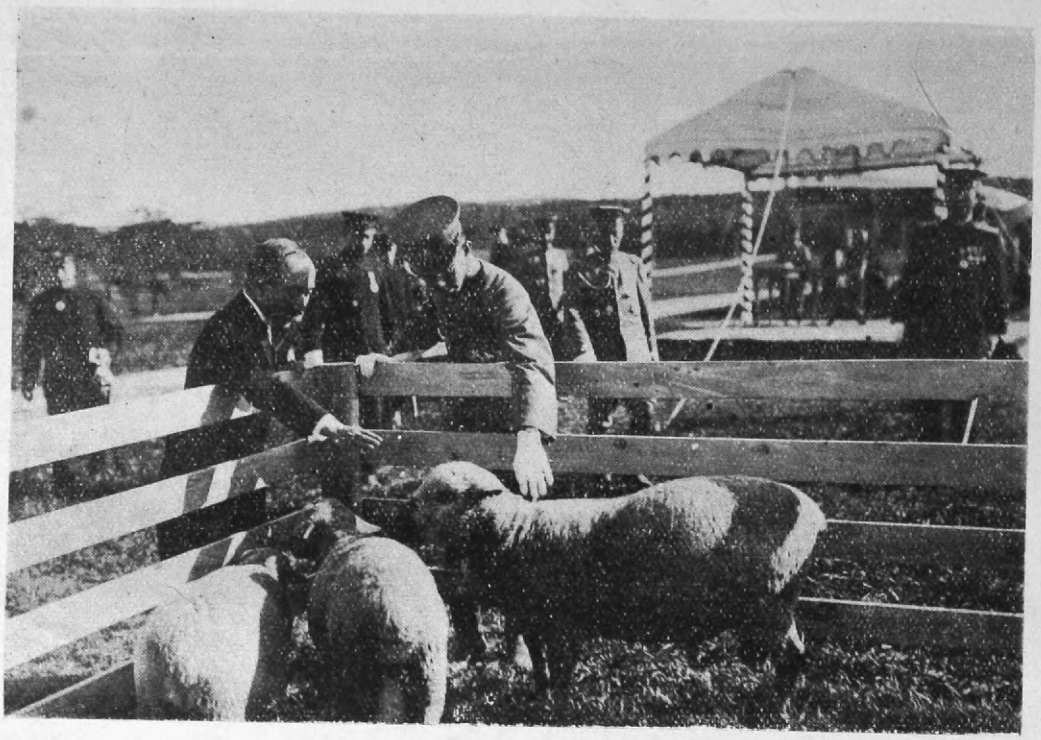

H. I. H. The Prince Regent Inspecting Prize Sheep
on a Hokkaido Farm

H. I. H. The Prince Regent at Onuma Park, near
Hakodate on His Hokkaido Tripin July

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wished to present it to the Emperor of China. With the help of Okyo, Ichinomiya was able to ornament the cover with a magnificent display of double chrysanthemums most ingeniously wrought. This made, a sensation in the industrial art circles of Kyoto.

Of Okyo's disciples the most noted was Gekkei, better known perhaps as Goshun. He had studied with Buson and learned all that master had to teach, Desiring to learn the secret of Okyo's genius, too, he applied to that artist for instruction, but was refused: "How can I presume to teach you?" Okyo is quoted as having said to Goshun, "Let us mutually assist each other on the upward road," so the two became intimate friends.

During the great fire which occurred in Kyoto in the Tenmei era, the two were living together and investigating the deepest principles of their art.

Goshun then gave up the Buson style of painting and began to follow nature. His originality obtained favorable recognition, and as he lived at Shijo, his cult came to be known as the Shijo school. His productions were mostly small detached fragments. No large works were to be discovered. Without doubt he it was who succeeded in combining the two schools, North and South. Okyo leaned to the Kano (North) style, but Goshun inclined more to the Buson (South) style. When these two ancient schools, which reached back into antiquity both in China and Japan, were united and painting from nature was added, the result was such as to impress the savants of that day.

The scenery around Kyoto is, to be sure, not noted for grandeur, for awesome crags or a vast expanse of ocean, but it is indeed a natural garden, and those reared within these five provinces naturally are inclined to paint delicate scenes and to work on a small scale rather than to produce works that inspire awe or fear. Such criticism may be properly applied to the work of both Okyo and Goshun; the former, discarding the sharpness of the Kano brush stroke, strove for elegance and delicate effects, but his lines were somewhat tenuous. Goshun on the contrary, used a broad stroke, thus producing a humid line and being able to manage light and shade with great skill.

As the fame of the Shijo cult increased, noted artists began to issue from this school, such as Okamoto Hogen and Matsumura Keibun. Modern critics commonly place the latter ahead of the former, but for sheer ability probably Hogen excelled his rival. Keibun's style was noted for delicacy and *finesse* and hence quickly gained popular favor.

Both had a host of followers and imitators but while there were those who attained brilliant technique among Keibun's disciples, some of Hogen's pupils afterwards became well known, especially Yanaka Jikka, Shiokawa Bunrin, and Shibata Zeshin of Yedo.

Bunrin was Hogen's successor in painting landscapes. He excelled in depicting the motions of clouds, of smoke and of rapor, light and shade, and the rising of the mists about Higashiyama and Nishiyama near Kyoto. The distinguishing features of the Kyoto landscape are most vividly presented to us by his skillful brush.

Among Bunrin's disciples Kôno Bairei is worthy of notice. He was always loyal to the Shijo school and bore his long years of poverty uncomplainingly. He died in 1895, at the age of 52, but left a number of pupils to carry on his work, such as Takenouchi Seihô, Kikuchi Hobun, Miyake Gokyo, Taniguchi Ko-

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kyo, and Tsuji Kako. Some became exhibition judges and officials of the Imperial Fine Arts Institute.

The center of the Art World is now unquestionably Tokyo, but Kyoto still retains a certain prënimence as an "*arbiter elegantiarum.*" This superiority was doubtless due to several causes, as the crystalization of art forms for long years in the western capital, and the rising of able artists who in their turn were able to train admirable successors, such as Kôno Bairei.

One who greatly contributed to the training of younger students in Kyoto in conjunction with Bairei was Mori Kansai. He was the successor of the Mori Tessan who was adopted by Mori Sosen and who achieved fame by his skilled depiction of a monkey. Tessan was a disciple of Okyo and consequently Mori Kansai was a student of the Okyo school (the so-called Maruyama School). He was a knight of Nagato province (Choshu clan), but he became a disciple of Tessan, was favored by the master and later became his adopted son.

After the restoration of Imperial authority the Maruyama School was especially popular in Kyoto but Nakashima Raisho, the natural successor, died in 1871. Kawahata Gyokusho, one of his able disciples, moved to Tokyo and hence the only one to transmit the true teaching of the Okyo School was Mori Kansai, who was especially esteemed by the public. He passed away in 1894 at the age of eighty-one.

Among his disciples, those who have won renown at the present day are Nomura Bunkyo and Yamamoto Shunkyo; that both assumed the character "Kyo (學)" in their pennames would seem to signify that their style belonged to the Okyo School.

Shunkyo is one of the members of the Imperial Fine Arts Institute and also one of the judges of Exhibits. Takenouchi Seiho is taking the Tokyo art world by storm.

To-day both the Imperial Fine Arts Institute and also the Japan Fine Arts Institute, which was born of the defection of Yokoyama Taikan, exhibit the work of Kyoto men. The most promising young artists of this famous art center are Kikuchi Keigetsu, already mentioned, Hirai Baisen, Konoshima Okoku, Tsuchida Bakusen, Kawamura Manshu, and Tomita Keisen, especially Fukuda Heihachiro, who in his marvelous picture of swimming carp, took first prize in the Imperial Fine Arts Institute this year. Domoto Insho also, who exhibited a picture of two figures in ancient Chinese costumes playing ball which ranked next to Fukuda's, was a Kyoto man.

In the fine arts, though not in literature, we thus find that Kyoto still holds an important position, so in discussing this subject, I felt it necessary to begin by defining Kyoto's place in relation to the fine arts.

As I have already noted, this city is peculiarly suited to foster the arts, because of her past history, her exquisite scenery and also especially, because she is not a commercial city, like Osaka or Tokyo, but dedicated to the arts and peaceful pursuits in general. Another point of superiority is her water which is excellently suited for use in mixing colors, and color, as is well known, has an important connection with the successful prosecution of the art.

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REPRESENTATIVE PRESENT DAY ARTISTS

KYOTO even to-day has not entirely lost her position as center of the artistic world of Japan. Though her fame has been somewhat eclipsed by Tokyo in recent years, yet she still maintains her right to primacy in art matters and vigorously disputes the claims of the eastern capital.

We wish to give a biographical account of some representative artists of the day in this number of the *Japan Magazine* and later hope to contribute a few obsevations upon the general trend of present-day art. There can be little doubt that the leaders in Kyoto art circles are Seiho Takenouchi and Shunkyo Yamamoto.

Seiho Takenouchi is a pure Kyotonian who was born there in 1864. He is the son of a restaurant keeper, but as he was fond of painting from childhood, at last, forsaking his family trade, he took up a new line, that of art. Entering the school of Bairei Kôno, introduced to our readers in a previous number of this *Magazine*, he proved to the bottom of the Shijo style of painting. After the Master's death he devoted his energy to studying the art of his predecessor. He also took courses in the painting of the South School and in that of the Tosa School (the so-called Yamato painting) and in other historical as well as Chinese cults.

In 1900 he went to Europe where he remained about four years. He thus became familiar with the excellent points in Western painting and also with the civilization of the west. He combined teh brush strokes of Japanese, Chinese and Western art and having adopted the light and easy style of Buson, he created his unique "Seiho" style. At this time, he assumed the leadership among those advocating the new style of Japanese painting.

Thus he occupied a high social position and became an Imperial fine arts commissioner, a member of the Imperial Fine Arts Institute and also a judge of awards.

His painting shows taste, originality and vitality in every line and even in every stroke of the brush. Moreover it is presented with the skill of an expert and has such fascination for all observers that they never feel satiated. Especially since he has strong aspirations, traces of conscientious work are plainly discernible even on a slip of paper or a small piece of silk. Kyoto bred, he possesses a particularly, graceful style and social tact for which he is highly esteemed by the public at large.

Shunkyo Yamamoto was born in Omi province in 1871, and in his early life studied art from Bunkyo Nomura, an expert in the Shijo School, afterwards becoming one of the disciples of Kansai Mori, among whom Yamamoto was esteemed a prodigy. His characteristics are entirely different from Seiho's.

He is bold and well fitted to criticize everything relating to the fine arts, but has also a sentimental strain and a certain simplicity of character. In 1899, he went abroad to study the civilization of Europe and America. He is at present a court

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artist, a member of the Imperial Fine Arts Institute, and a Judge of Exhibits. His fad is to collect curious rocks and quaint stones. He possesses a villa on the shore of Lake Biwa which he calls "Rokwa-Sensui So" ("Villa among the Reeds and Shallows") taking this phrase from a Chinese poem. Living quietly in this retired villa, he is able to spend most of his time in delineating nature.

The greatest excellence in his painting is his treatment of landscapes. He possesses expert ability especially in painting the natural features of mountains and swiftly moving streams. We can perceive with what a keen sense he enjoys this. We can never forget his originality in depicting water and its rippling movements. This has been called the Shunyo Style.

Keisen Ikeda is noted as a master of the south school. The son of Unsho Ikeda, principal instructor in style in the Fine Arts Institute of Kyoto, Keisen was by nature and environment fitted to become an artist. His mother was the third daughter of Setsudo Saito, a prominent Confucian Scholar of Ise province. He seemed to inherit a taste for Chinese thought from his mother's side. He was a schoolmate of Seiho Takenouchi of the abovementioned school. When he fell into poverty after his father's death, the friend who came to his relief and encouraged him was Bairei Kôno. At his suggestion, Keisen assiduously studied the art of the south school and later excelled in it when he became an expert in painting landscapes, flora and fauna.

As to his style, conscientiously painstaking even to the last dot and stroke, he yet kept his ideals high and glorified every subject by his artistic skill. After the progressive style of the south school, he adopted the laws of perspective of occidental painting while still adhering to the style of the eminent masters of the dynasties of Yuan and Ming in China.

Suisho Nishiyama, a citizen of Kyoto, is a disciple of Seiho, and his wife is the eldest daughter of his master. He is noted for his slowness in taking up the brush but when he touches something inspiring his facile pen is ready to finish it at once. His paintings of landscape and flora and fauna, all possess an aspect of repose and a certain ethereal quality. He is also one of the judges of the Imperial fine arts exhibition.

Dr. Matataro Matsumoto of the Kyoto Imperial University has criticized him in these words:

"He has the ability of a facile brush and is able to complete a painting in an incredibly short time; however, that his worth is not recognized by the general public is because he depends too much upon his Kyoto style. If he should add the sincere spirit of inquiry and productive energy he might be able to rise high in the artistic world."

This well expresses his points of excellence as well as of weakness.

His ability and worth were early noted by the thinking section of the community.

Manshu Kawamura is one of the talented pupils of Shunkyo Yamamoto. His specialty is landscapes. He possesses original ability to depict nature's variations, serene or melancholy and as a landscape painter who has keen sensibility toward nature, and who puts his own sentiment into his landscapes which yet never suggest any "odor of the lamp," he is acknowledged a genius. He was born in Kyoto in 1880.

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At the age of nineteen, he entered the school of Shunkyo, a master of fine art. He is now an instructor in the Kyoto Fine Arts Institute and devotes his time and energy to educating future masters.

Shoyen Uyemura is the leader among Kyoto women artists. She was born in Kyoto in 1879, her farther being the proprietor of the tea emporium at Uji, Kyoto. From childhood she was fond of drawing. At fourteen years of age, she became one of the students of Bairei Kôno. After his death, she entered the school of Shonen Suzuki. And later she became a student of Seiho Takenouchi, a former school-mate at Miyukino's, but older than herself. Her paintings of beautiful women are acknowledged masterpieces among the works of women artists of present-day Japan.

One of her paintings of a lovely and graceful woman is noted. Her work is done most cleverly by vigorous brush strokes and keen observation. The only draw-back is that her opportunity for observation is limited but this does not detract from the worth of her painting.

Okoku Konoshima is a student of Keinen Imao, senior artist in the Kyoto art world. He was born in Kyoto in 1880 and at the age of seventeen entered the Keinen Art school and worked most diligently. In 1897, when he produced "Chrysanthemums and birds," exhibited under the auspices of the Fine Arts Association, he was at once recognized as a superior artist. His method does not strain after novelty, nor court danger by eccentric effects, but always follows the same principle, slowly and steadily to progress in all directions.

He possesses skill as a landscape painter and in flora and fauna especially his delineations are without equal in their special charm.

His brush strokes are forcible; and he has a great range in subjects—he paints well in light neutral tones, and again he has the knack of freely changing to gorgeous tones by applying rich deep colors as in his "genre" paintings.

Keigetsu Kikuchi was born at Nakanomachi, Shinano province in 1878. He became a student of Kwatei Kodama, one of the greatest masters of the south school, who had retired and was living in this province. Later he went to Kyoto and enrolled in the school of Kitsudo Utsumi and afterwards went to Hobun Kikuchi, who was trained by Bairei Kôno and was also a classmate of Seiho Takenouchi and others in the art school of Bairei.

His ability was recognized by his teacher who gave him his beloved daughter in marriage; so he became the adopted son to succeed to the master's name. It is said this was the climay of an interesting romance.

Dr. Matsumoto of Kyoto Imperial University has written as follows:

"He is not an artist appreciated by the masses, but deeply esteemed and respected by intelligent artists and art critics everywhere." By which, we may readily perceive Kikuchi's special characteristics.

His attitude toward painting is that subjective originality is sacred and he must not compromise, following his strong convictions at any cost. His character is gentle and taciturn but if he is opposed with an argument on the subject of painting he will surprise his opponent by the vigor with which he will carry on the discussion.

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At present, he occupies an instructorship in a College of Fine Art in Kyoto.

Kansetsu Hashimoto, a disciple of Seiho Takenouchi is called the comet among Kyoto artists.

He was born in 1877, in Kobe, his father being a scholar of the Chinese classics. When the war broke out between Russia and Japan, Kansetsu as an attache of the general staff at the Headquarters of the Commander-in-chief in Manchuria followed the Japanese Army. He minutely observed the features of the landscape, and since then he became so fond of things Chinese that he traveled in the interior of China three different times, and thus secured an intimate acquaintance with the people and country. Later he traveled in India to extend his knowledge of continental Asia.

His special vogue is an adaptation of the painting of the south school. Together with its noble sweep of thought and brush, he combined his original ideas in painting which came to be known as "Kansetsu" in style. His special excellence was his introduction of Chinese "local color" into his pictures.

When he returned from India, he brought a collection of Buddhist relics—images of Buddha in stone, wood, metal, etc. These gave evidence of his refined taste in art. As to his personality, he is of an ardent temperament, but frank and sincere, and shows considerable public spirit, for an Oriental at least. In recent years he took a trip to Europe, and there he became interested in the sad case of a young French girl. So he brought her back with him to Japan. This somewhat unusual proceeding illustrates one of his characteristics.

Bakusen Tsuchida was born in Shinano province in 1887. In his boyhood he was sent to a Buddhist temple to become an acolyte but, like Fra Lippo Lippi, loving to draw pictures far more than to study the sacred books, he ran away to Kyoto and enrolled in the art school of Shonen Suzuki. He graduated later from the College of Fine Arts, and then studied with Seiho Takenouchi. The master's style he followed only partially, as his own ideas seemed to him worth developing. He says:

"A very second-rate mind may imitate from a worm-eaten old model the queer crooked dried-up specimens of art which he is taught to copy and without the least originality or talent may simulate the brush strokes of his master. But what is such painting worth? I believe our Japanese art must be entirely revolutionized, both in subject and style."

With this idea in mind, he strove to reform the art of his day, and behind his highly-colored, bold, crude, often insolent attempts we may yet discern, his noble spirit and quivering nerves, and finally catch a clear glimpse of his original inspiration.

Finally he took the lead in instituting a society of artists to carry out his idea, and to combat the conservatism of Taikwan Yokoyama and his set. This was in 1918.

The foregoing are the leading artists in Kyoto today. There are others such as Kwako Tsuji, Taiun Komura, and Baisen Hirai, but these in general belong to one or the other of the two schools of art most popular in Kyoto, viz., those of Takenouchi and Yamamoto.

We may, however, further divide the artists of Kyoto into three classes, and these we may call (1) the old reform school, (2) the middle, and (3) the

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advanced. In the first class we may name as leaders Shunkyo Yamamoto and Seiho Takenouchi. These were formerly progressives and iconoclasts, but now appear mild and almost conservative. The second class includes artists who take the middle position, such as Keigetsu Kikuchi, Okoku Konoshima, Manshu Kawamura, and Keisen Ikeda. These represent the men of mature age in Kyoto art circles. Of the third class we may say they are the extreme radicals, those who would throw overboard all the antiquated art forms which would keep them from sailing on to glory. These are iconoclasts, but not always original or constructive. This set includes Bakusen Tsushida and Kwansetsu Hashimoto.

JAPAN RED CROSS REPATRIATES 400 POLISH CHILDREN

The Japan Red Cross Society, with the permission of the Government will repartriate 400 more Polish orphans from Siberia. The orphans, selected from some 2,000 in various parts of Siberia, are to be transported to Danzig via Japan being brought to Tsuruga from Vladivostok and quartered in Osaka until their departure from Kobe for Danzig via London about August 22 and September 5.

A Foreign Office statement says:

"The Japan Red Cross Society previously saved some 370 Polish orphans from a sorrowful plight and contributed in no small measure to the cause of humanity as one of its international relief undertakings in time of peace. But there are still more than 2,000 Polish orphans in various places in Siberia, and they are in extremely tragic circumstances.

"The president of the Society for the Relief of Polish Orphans has repeatedly requested the Japan Red Cross Society to extend succor and help to them. Having instituted inquiries and learned that their sufferings can by no means be overlooked from the humanitarian point of view, the Society is desirous of according as full sympathy as possible, with a view to consummating the relief of the unfortunate Polish children in Siberia, which it embarked upon previously.

"However, it is beyond the capability of the society, without assistance, to effect the relief of 2,000 or more children, since the entire work would entail an expenditure of upwards of ¥1,500,000. Such being the case, the society has decided, in pursuance of the resolution of its standing directors and with the permission of the Government authorities concerned, to repatriate 400 of the orphans, whose circumstances call for the most immediate help, and 40 attendants as well, at the cost of about ¥189,000.

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THE PRODUCTION AND EXPORTATION OF JAPANESE TOYS

By KEIJI ITO

(I)

OF the various kinds of toys manufactured in Japan for export, the major part is made of celluloid, clay, rubber, paper, harmonica tin, or wood, while the value of the annual production which was less than ¥10,000,000 before the great war became, in 1920, over ¥20,0000,000. As to the localities producing these, celluloid toys are manufactured chiefly in Tokyo and Osaka, and most of them are dolls of various sizes and sorts, while the destination of the exported goods is America.

From the beginning of 1920 up to May all toy factories became exceedingly busy trying to meet the orders of the previous year but after March and April of the same year through the influence of the great financial panic, orders from abroad stopped coming, causing great consternation regarding the future. Thereupon ensued a gradual regulation of production, and in Tokyo and Osaka, the principal places of production, most of the factories were closed; only a few leading factories were still engaged in producing stock-goods after August of that year; and at the beginning of the new year 1921, it was seen that there was no hope of recovering the market.

Toys of ceramic ware are mainly produced in Kyoto and Aichi prefectures, and the designs are far superior to those made in other places. The destination of these export goods is as follows:

Stiff dolls to England. Jointed dolls to U.S.A. White procelain dolls to South America and East India.

The activity of the market continued from the previous year until March, 1920, but after April by reason of the financial depression then prevailing it gradually declined; and in June and July the climax was reached. Factories closed in rapid succession, and goods ordered the previous year were manufactured only by the Japan Toy Joint-stock Company, the Nagoya Porcelain Factory and a few others. On entering the year 1921, though no special reason was apparent toys appeared in the first rank among export goods.

Manufactured toys of rubber are made principally in the two metropolitan cities of Tokyo and Osaka and the leading countries of export are as follows: To England refined rubber dolls and to Italy, South America, Australia, East India, etc., animals made of rubber. After April, 1920, a dull season set in, but rubber balls for domestic use, maintained their

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popularity, hence the influence of the financial depression was not so great in this as in other industries. After September, toys occupied the second place among exports.

Toys made of paper are manufactured mainly in Kyoto, Osaka, Aichi, Tokyo and a few other places; of these educational toys and dissected pictures, bags, tram cars, cards, etc., the greater part is sent to America especially Christmas and Halloween novelties (toy hats, animals, dolls, musical instruments and the like). Of these, toys for the Christmas season were most in demand at the end of 1919. Thus the winter of 1919–20 is seen to have been the most prosperous season for the sale of toys abroad but later a very dull time ensued. After April trade was brought to a stand-still and in June and July stagnation became extreme. Since July, 1920, toy manufacturers have changed to manufacturing toys for domestic use and have closed up their export works.

Cotton toys are chiefly produced in Tokyo and Osaka and their chief destination is North America. Rabbits, chickens, and the like for Easter are most in demand and recent conditions in this line of goods are almost the same as for paper toys. Toys made of tin are manufactured chiefly in Tokyo and Osaka. Mechanical toys such as automobiles, railway and electric cars, boats, carriages, etc. come first and musical instruments (trumpets and flageolets) next. The destination for these exports is chiefly America (better grade), the South Sea Islands, China and India. The demand for domestic consumption is very great also but stagnation set in under the influence of the economic depression 1919; the degree, however, was not so great. Even in the dull season of 1919, large orders for domestic use continued to come in and with the coming of 1921, the industry improved. Harmonicas are made chiefly in Tokyo, Shizuoka and some other prefectures, their destination being America and England. No new orders were received from other foreign countries and since July, 1920, stagnation has become extreme, almost every factory being closed, except the Hamamatsu Musical Instrument Company and the Tokyo Waseisha—engaged in domestic production.

Even in 1921, this stagnation continued.

Wooden toys are produced in Kanagawa, Tokyo, Aichi and Toyama prefectures. The demand is chiefly for domestic use, but automobiles, piled timbers, Hakone ware, etc. are exported to some extent to America, Australia, the South Seas, etc., though the trade is almost dead.

(II)

EXPORTATION

The value of exported toys was, before the European war in 1913, only ¥2,480,000. Since the outbreak of the war, the export of toys increased year by year on account of the rejection of German toys hitherto most popular. In 1920 the export receipts reached the highest sum, viz., ¥21,180,000, America taking actually fifty per cent. of the total, but after the war the recovery of Germany's producing ability and the rise of toy manufacturing in America and the shock in the economic world destroyed the infant enterprise in Japan, and export values in 1921 decreased to ¥7,000,000. The table of exports is as follows:

1913	... ...	¥ 2,489,792
1914	... ...	2,591,751

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1915	¥ 4,533,486
1916	7,640,020
1917	8,409,518
1918	10,190,028
1919	13,001,436
1920	21,189,077
1921	7,003,838

In studying this table we see clearly that a great panic struck home production, from the end of 1919 to the first half of 1920.

In 1922, the stagnation of this enterprise plainly appeared in trade statistics. Celluloid toys were most badly affected. In 1921, ceramic toys took precedence, and celluloid toys sank to third place. Classifying the different kinds of export toys in 1921, we have :

Celluloid toys	¥1,078,135
Rubber „	1,248,621
Wooden	777,944
Harmonicas...	125,862
Ceramic and clay	1,301,795
Miscellaneous	1,471,481

The principal countries of destination are the United States and England in 1920; the United States took about 50 per cent of the total export and England a little over 10 per cent, but in 1921, the United States took a little over 40 per cent of the total amount, while England took about 10 per cent.

The table of export, classified by countries, gives us the following :

China	¥ 411,744
Hongkong	172,411
India	442,551
Straits Settlements	135,857
Dutch Indies	414,022
England	712,950
United States of America ...	3,063,948
Canada	370,170
South America	173,424
Africa	55,001
Australia	350,468
Other Countries	7,003,838

(III).

Comparison with the Manufactures of Foreign Countries

In comparing Japanese toys with those of foreign make—German, English and American, we find the prices are lower but the quality and design are generally inferior, and their principal defects are inappropriateness of designs, fragility of construction and material. For instance, harmonicas by reason of the unsuitable metal used for the valves, are not durable. Celluloid toys have a tendency to separate at the joints from imperfect workmanship; and also easily become dented because too thin material is used; and again the polish is not so great as in toys made in foreign countries, and the colors of the finishing coat are not beautiful. The rubber balls show a tendency to become weak in elasticity as the air escapes too easily. The mechanical toys of tin are too fragile, as the material for the spring is unsuitable and also the soldering is rough. Above all, the metal material in the valves of harmonicas and the bodies of celluloid toys is not adequate. In these respects we need to make more effort, but in all other respects, the faults are nothing more serious than such as naturally result from so called " coarse " manufacturing.

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THE GOVERNMENT OF JAPAN

By S. SHEBA

FOREIGNERS in Japan frequently give too much credence to the demagogic advocacy of radical political changes which are reported, with the result that they incline to the belief that Japan eventually will become a democracy. In this conclusion they betray a decided lack of knowledge of the history of the Japanese and a woeful misapprehension of the national psychology.

Japanese are neither hide-bound, nor moss-covered. Progressiveness is, with us, almost a fetish, so that suggestions for the improvement of political administration are sure of a sympathetic reception, but that the fundamental system of government should be changed is unthinkable to Japanese of all classes.

The general belief is, that a constitutional monarchy, impregnated with democratic ideals, as is that of the Japanese, is in truth more nearly an ideal government than a pure, unadulterated democracy, with its irresponsibilities, responsiveness to mob psychology and highly emotional character. The Emperor is regarded as the personification of honesty, justice and righteousness. He stands as an inspiration to progress and a safeguard against national corruption and degradation. He is at once a spiritual and a very material political balance-wheel.

With political privileges being granted the populace in wise proportion to their advancement in modern thought and methods, the Japanese are but little impressed with the *ignis fatuus* of pure democracy. Indeed, the fact that Japan for twenty-six centuries has been under the rule of a single line of Emperors, without a break or serious revolution, is so significant as to excite the interest of students of world history: especially under present conditions of general political strife and turmoil.

It is true that in times past military cliques have had their ephemeral ascendency when the hereditary rulers were temporarily obscured, but no conqueror has been able to rule Japan, as has been the case in other countries. Neither the clans of the Fujiwara, Hojo, Ashikaga, nor Toyotomi, nor even the powerful Shogunate of Tokugawa ever dared to assume more than a mere vice-regency. The descendants of the Emperor Jimmu remained, still remain and shall remain the head of the nation.

This is a significant feature of the history of Japan, entirely contrary to the experience of other nations. England had her Canutes, the Normans and Cromwell; France, the Bourbons and the Bonapartes, while our neighbor, China, has had a multiplicity of dynasties. The uninterrupted continuation of Japan's Imperial lineage seems extraordinary and exceptional to the usual course of events.

Japan was an absolute monarchy until the present Constitution was granted to the people—granted freely and voluntarily and not under the coercion of violence nor

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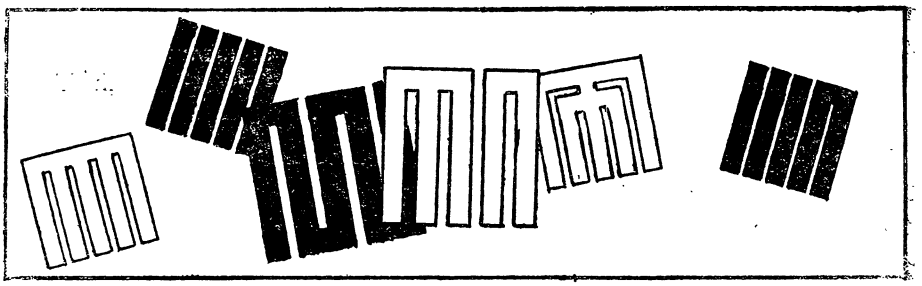
the necessity of bloodshed. This granting of constitutional liberties to a people also verges on the unique in the history of civilization, but it may be accounted for by the fact that while the government is monarchical in form, the ideal of the nation's rulers is, and has ever been, to give the people a government for the people, and nothing else.

Etymology bears out this statement, for during the mythological age the names of all royal personages were prefaced by "Amano" meaning "of heaven," just as the Emperors are "Heavenly Sons," and, according to Chinese lexicographers "heaven" is synonymous with justice, righteousness, truth and progress. These abstract attributes have ever been the ideals of the Emperors—justice, truth and righteousness, the furtherance of progress and the civilization of the people.

A well-known poem of the late Emperor Meiji reads: "Teru ni tsuke, kumoru ni tsuke-te omoo kana, waga tami-kusa no ue wa ikani to," which may be freely translated: "In days of sunshine, in days of rain, I would know how the people fare." This sentiment is characteristic of the attitude of Japan's rulers. The government is Imperial in form, but it is nevertheless a government forever.

Such a government shall never perish from the earth.—*The Japan Times & Mail.*



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JAPANESE RELIGIONS

By S. KONDO

LIBERTY of religion is allowed to the Japanese people by the Constitution. Three religions exist in Japan, namely, Buddhism, Shintoism and Christianity.

Buddhism is divided into 14 sects according to the interpretation of Shakya Muni's teachings and to the tenets of their belief. These sects are the Kegon-shu, the Hosso-shu, the Tendai-shu, the Shingon-shu, the Yuzu-Nenbutsu-shu, the Jodo-shu, the Shin-shu, the Rinzai-shu, the Sodo-shu, the Obaku-shu, the Nichiren-shu, the Ji-shu, the Shingon-Risshu and the Risshu. These sects are subdivided into 56 sections according to slight differences in the interpretation of the Sutras and in the tenets of belief as well as owing to disputes regarding lineage of the religious sects.

Japan has 71,750 Buddhist temples, 181,100 Buddhist priests and 51,511,100 Buddhist believers. This fact suggests that the bulk of the Japanese people are Buddhist believers.

Japanese Buddhism is greatly corrupted and has declined in influence. Such a large number of Buddhist believers in the nation is attributable to the special protection of Buddhism by the Tokugawa Government. In introducing Christianity in Japan, it was attempted by some foreign missionaries to make Japan a territorial acquisition of their country by means of that religion as they did in South Sea countries. Toyotomi Hideyoshi quickly discerned it and prohibited Christanity in Japan. Tokugawa Iyeyasu who followed, absolutely forbade the propagation of Christianity. This led to the Amakusa Rebellion by Japanese Christians. After the rebels were subdued, the Government policy became much stricter, and all Japanese were forced by law to believe in Buddhism and have a fixed Buddhist temple, for family burial. This is the most important reason why there are so many Buddhist believers among them even at present.

As time went on, Buddhist priests became less energetic in propagating their faith, until they only conducted funeral rites and the ceremony of the Feast of Lanterns of the "bon" festival.

It is somewhat satisfactory to note, however, that propagandizing and social work are seen at present more than previously among the Japanese Buddhist priests due to the stimulus given by Christian activity and to the appearance of many young and faithful Buddhist priests.

To give the number of Buddhist temples and oratories established abroad as evidence of new Buddhistic enterprise, they are 3 temples and 9 oratories, of which 2 are in America, for the Shingon; 35 churches, of which 1 is in Shanghai, 1 in Hongkong, 2 in Hawaii and 1 in California, for the Koya Section of the Shingon; 17 temples, 87 churches and 9 oratories for the Jodo; 24 temples and 42 oratories, of which 1 is in Manila, 1 in

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Singapore, for the Sodo; 8 temples, 78 churches and 37 oratories, of which 1 temple is in China, 14 churches in China, 14 oratories in America, 31 churches in Hawaii and 5 oratories in Russia, for the Hongwan Section of the Shinshu; 24 temples, 43 churches and 1 oratory, of which 1 oratory is in Nikolaivsk and 1 temple and 5 churches in China, for the Otani Section of the Shinshu; and 7 temples, 16 churches and 12 oratories, of which 1 churches is in the United States, 1 temple in China and 2 churches in Hawaii, for the Nichiren.

The Buddhist sects, which have temples numbering 10,000 or more in Japan are the Shingon, the Sodo and the Shinshu, and those which have 6,000 to 8,000 are the Jodo, the Nichiren and the Tendai, of which those ruling the spiritual world and discharging truly the mission of culture as representatives of Japanese Buddhism are the Shinshu, the Sodo, the Jodo, the Nichiren, the Shingon, the Tendai and the Rinzai. The Sodo and the Rinzai, both of which belong to the so-called Zen Sect, have a comparatively large number of believers among the intellectual class who are enlightened and emancipated by their own penance and meditation. One noteworthy fact is that young men believing in the doctrine of salvation by faith, of the Jodo and Shinshu Sects, are increasing in number.

Shintoism, originated in the combined spirit of Japanese ancestor worship and Imperial veneration, and its observance centers in shrines. It is represented by the spirits of the Imperial ancestors and the Gods of Heaven and Earth in the Imperial Shrine and the spirit of Ameterasu-Omikami in the Ise Shrines. Shrines are comparable to Buddhistic temples in some respects.

There are 171,725 shrines in Japan, their gods and goddesses being, first, the Imperial ancestors; second, men of renowned exploits; third, gods or goddesses of marvellous power, and fourth other gods or goddesses. The total number of Shinto priests in Japan for these shrines is 14,900, a small number compared with the number of shrines. This is owing to the fact that there are not a few shrines which have no priests in ordinary times, but on the occasion of festivals they come from other shrines to conduct the rites.

There are about 13 sects of Shintoism, the churches and priests of which are different from the abovementioned shrines and their priests. The latter are sustained by Government or public money, while the former are maintained by believers' donations. These Shinto sects and their priests and believers are as follow:—

Name.	Number of Churches.	Number of Priests.	Number of Priestesses.	Number of Believers.
Shindo	505	8,402	162	4,834
Kurodzumi..	476	3,882	218	Unknown
Shusei	346	8,184	398	„
Taisha	180	5,029	248	„
Fuso	2,233	778	149	14,678
Taisei	270	2,993	317	71.352
Jikko	157	2,380	387	2,766
Shinshu ...	278	3,237	492	Unknown
Mitake	534	8,083	986	„
Misogi	30	750	71	„
Shinri	178	1,773	334	„
Konko	436	990	160	57,193
Tenri.....	2,834	19,293	1,757	78,651
Total.....	6,457	67,774	5,666	272,931

These churches, like other churches, preach and conduct funeral rites and other ceremonies. They make incantations for their believers to enhance their happiness and heal or avoid illness and calamities. The Kurodzumi, Konko and Tenri Sects are comparatively serious and earnest in preaching. We have already described the Kurodzumi and Tenri Sects, and a statement may be made here as to the Konko Sect.

The Konko-kyo, or the Konko Sect, was founded by Konko-Taijin who was

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born the son of a farmer in 1814 in Asayegori, Bittchu Province. He started to seek righteous human paths at the age of 28. Soon, he was preaching the teachings of the Konjin (a god ruling the universe) to his neighbours in his leisure time. In 1852, when he was 30 years of age, he received an inspiration and cried aloud. He began to propagandize to cultivate paths directly leading to the divine spirit. In 1859, he was given another divine revelation and devoted himself to the propagation of the Konjin's teachings from then. He never went out of his room of 6 "jo" for the subsequent 25 years, when he preached to visitors and prostrated himself before the God, when there were no visitors. During that period he was never found lying down, even for a moment. In January, 1883, he foretold his death and died peacefully on October 10 of the same year.

His teachings were popular and ethical, and what made him grand in the eyes of his believers is that he himself realized strictly his teachings. He is believed to have been an apostle of god appearing in the human world. He said that men should rely upon Heaven and Earth and never forget divine and Imperial favour, making heaven and earth their residence in their lifetime and even after death. There is a moral law established by him, the principal items of it being that one should not forget the favour of the earth, while he is aware of that of heaven; one should never be forgetful of what occurred in his childhood and never be undutiful to his parents; one should not go wrong on the true path, while he is in it; and one should be true as much as he tells of the truth.

The popularity and worldliness of these teachings made it intelligible even to uneducated people, and moreover, its precept of Imperial veneration coincides with the loyal spirit of the Japanese nation. This is the reason why there are so many believers in the sect.

Finally as to Christianity, there are about 12 sects in Japan, their churches and oratories numbering 1,355. The Greek Church was introduced in Japan in 1859, and its faith propagandized by Bishop Nicholai of Russia since 1874. At present it has 131 churches and oratories, its believers numbering 65,615. The Roman Catholic religion was first propagandized in 1547 when a Roman Catholic missionary came to Kagoshima. Its propagation was for long prohibited, but was again permitted in 1873. At present, its has 189 churches and oratories and 14,200 believers.

The Japan Christian Mission is the first Protestant mission in Japan. In 1883, it became independent of foreign protection and came to be conducted by the Japanese, its first church in Tokyo being the Reinan Church. At present, it has 230 churches and 21,000 believers. Among its most noted clergy are Rev. M. Uyemura and Rev. K. Ibuka. The Anglican and American Episcopalian Mission was first introduced in Nagasaki in the 6th year of Ansei, and was so named at a general meeting held in 1887. It has at present 213 churches and oratories and has 16,215 believers. Dr. S. Motoda belongs to it.

The Japan Methodist Mission was established in Japan in 1873 and has at present 181 churches and 13,356 believers. The Japan Congregational Mission became independent of foreign contributions in 1896. At present, it has 151 churches and 15,847 believers. It is the most powerful in Japan. Rev. T. Miyakawa,

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Rev. D. Ebina, Rev. H. Kosaki and Rev. K. Tsunashima are among its leaders.

The Salvation Army began its work in Japan in 1895. At present, it has 33 armories. Its social work is quite noteworthy. The Fukuin Mission began in 1876 and has at present 29 churches. The Unitarian Mission was started here in 1887. Many noted men have come from it, but these men gradually separated from the mission there being a difference in belief between the foreign and Japanese adherents until it dissolved this year. Dr. N. Kishimoto, Mr. I Abe, the late Mr. J. Saji and Mr. R. Minami belonged to the mission.

Besides those mentioned above, there are in Japan 164,000 Christian believers. The total number of foreign and Japanese missionaries here is put at 2,458.

Christianity is the most active of all religions in Japan. Still, it is not so closely connected as in Buddhism with the actual life of the Japanese people. Shintoism is popular among the intellectual class, not from a purely religious point of view but for its classical marriage ceremonies and funeral rites which are liked by many people of that class.

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H.I.H. Prince Yamashina on the Day of His Marriage to Princess Kaya

H.I.H. Princess Yamashina in Her Marriage Robes, the Ancient Court Costume of Japan

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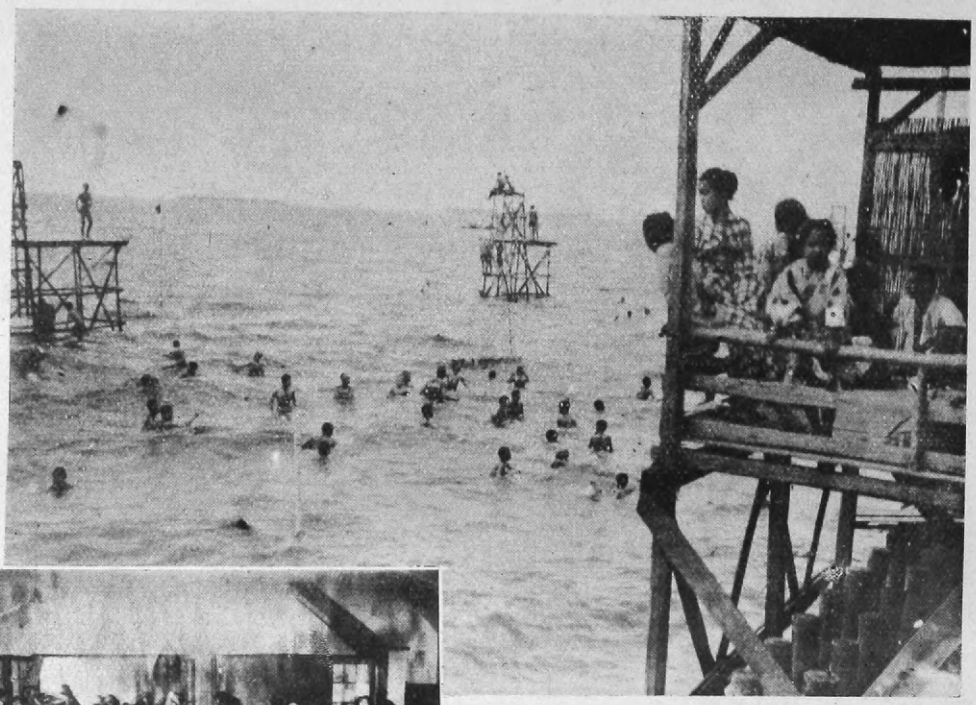

Dancing Lessons at the New Girls' Academy of Liberal Education

Pageant of Actor and Actress Students of Professor Tsubouchi and Acolytes of the Zojoji Temple Held in Shiba Park, Under Auspices of the Tokyo Municipality

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THE JAPANESE SILK MARKET

By S. ARITA

THE raw silk market of Japan recently experienced a very unfavourable change after a long period of briskness. The Shinshu-Bushu class stood at ¥1,600 at the beginning of April last, and having gone on improving since then, ruled at ¥2,000 odd at the end of June. It kept strong until the middle of July, when it fell to ¥1,920 led by the selling of 20,000 kin of the grade mentioned at ¥1,920 by the Nichibei Kiito Kaisha to the Mitsui Bussan Kaisha just when the market had begun to be rather unsettled.

The situation being likely to be aggravated, the Yokohama merchants suggested a curtailment to reelers, and the latter decided to restrict production accordingly. It remains to be seen whether the declining tendency of the market will be checked by this decision or if the situation will become worse despite it.

The price of this spring's cocoons was 95-100 "kake" in the Kwanto District at the minimum and 115-120 "kake" in Ise Province and vicinity at the maximum, the average price being 105 "kake." Not many reelers seem to have got raw material at less than 100 "kake." Granting that raw silk is made with cocoons costing 105 "kake," 100 "kin" of it costs ¥1,680 for the raw material, to which are added wages and other charges, making the total cost of the raw silk ¥2,000. From this, it is plain that reeling is unprofitable, unless raw silk sells at more than ¥2,000, and the present price is unnaturally low from the viewpoint of the cost of production, if from no other.

The price would improve soon, if it were regulated simply on the basis of the cost of production. Actually, however, it is not ruled by so simple a method. In fact, it declined to ¥1,380 in August, 1921 as against the cost of production of ¥1,700 or ¥1,800.

While the cost of production is truly a standard by which the price of raw silk is fixed, the market has lately practically moved often contrary to views taken on the basis of the cost of production. Since 1921, the market has been active and inactive alternately, which is ascribed principally to the irregularity of American requirements caused by monetary circumstances. If we may expect similar alternating movements hereafter as in the past, the market may be thought already to be taking an unfavourable turn.

America purchased as largely from April to the beginning of July this year as she did from September, 1921 to January, 1922. As a reactionary dullness with the United States was seen from January to March this year, so things now show a great reaction from the activity existing since April. In the past three months, Europe and America purchased in Japan at least 100,000 bales of raw silk at the monthly average of 33,000 to 34,000 bales, which was really greater than had been expected.

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If we may attribute the period of depression in this year's three spring months to a reaction from such sales as 113,000 bales from September to December, 1921 at the monthly average of 28,000 bales, the great activity since April last cannot but be considered as bringing on the present reaction and dullness.

At the end of January, 1922, the Yokohama association of silk traders decided not to sell at less than ¥1,850 to prevent a decline of the market. This idea is similar to the association's suggestion to curtail reeling. If so, the present attempt, it is feared, will come short of completely changing the situation for the better as the former decision failed to improve the market.

One noteworthy thing is that circumstances are much different now from those existing in the spring, which makes it rather an necessary to be very pessimistic on the situation. This may be understood from the fact that the Imperial Silk Co.'s holdings have been diminished 2,000,000 "kin" since the spring and amount to only 260,000 "kin"; that the stock in Yokohama stood at less than 30,000 boxes on July 10 as against 42,000 boxes on January 20; that the export market is quite contrary now, in relation to the raw silk exchange, to that of spring, the people on the exchange being so cautious that it is led by the export market; and that reelers cannot dispose of their goods profitably at any lower price than at present.

The latest arrivals and stock of filatures in Yokohama, are as follow :—

Date.	Boxes Arrivals.	Stock.
July 3rd	1,764	19,231
,, 4th	2,611	20,901½
,, 5th	5,823	24,504
,, 6th	2,443	25,383
,, 7th	2,536	26,688
,, 8th	1,648	26,161

Seeing, however, that arrivals usually increase greatly at this new silk season, the outlook for the market cannot be called optimistic.

From past returns, it may be mentioned that in the first half year, raw silk arrives most largely and reaches 70 per cent. of the total for the whole year. There is an exception to the rule, when the spring cocoon crop is short or spring cocoons are bad in quality. This year the spring crop was larger than last year, and moreover, the products were exceptionally good in quality.

In reeling last year's autumn cocoons, only 70 or 80 "momme" of raw silk was obtained by a woman worker. This naturally greatly restricted the total production of raw silk. But this spring cocoons yielded 150 or 160 "momme" of raw silk, nearly twice former yield. The very good unwinding of spring cocoons furnishes, together with an increase in the number of reeling basins, the principal reason for the increase of arrivals at Yokohama, which in turn tends to weaken the market.

In consideration of the above factors, it may be concluded reasonably that the raw silk market is heavy in prospect. The price of raw silk for the last business year began to decline in June, 1921 when it was 1,630 yen and fell to 1,380 yen at the end of August. This a good example. It is only the question of extent that differentiates this business year from the previous one.

At the beginning of the last business year, few were optimistic about the future. Actually, however, the market turned out contrary to previous expectations with

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large American requirements. Based on present conditions, we may consider that no very pessimistic views need be held about this year's raw silk trade, for the stocks on the market and held by the buying pool show a great decrease from what they were at the same date last year, presenting a great change from the former year, although the market may take an unfavourable turn for a period in the near future.

One noteworthy opinion is that future arrivals will be diminished for the reason that this business year there have not been so many old cocoons brought, over, while another opinion expects an increase in arrivals, as the good sale of spring cocoons is encouraging the production of summer and autumn cocoons.

Which of these opinions will turn out true must be seen from what actually happens. In our opinion, arrivals may be expected to be nearly the same as for the last business year by offsetting a decrease in old cocoons brought over with an increase in summber and autumn cocoon production.

Even granting that arrivals will be as outlined, the supply will be diminished this business year by the decrease in the amount of goods held on the market and by the buying pool. Last business year the total supply reached as much as 580,000 boxes. Yet the stock became extraordinarily short towards the end, greatly animating the market. Assuming that the demand is as good this business year as last business year, we may put much hope in conditions at the end of this business year, when the supply is expected to fall off.

The question is what the American demand will be. As far as present American circumstances are concerned, we need not hold any great fear of its diminution. In fact, the average monthly consumption of raw silk in America during the first half of 1922 amounted to 28,000 bales as against 18,800 bales for 1920 and 26,800 bales for 1921. From this we may conclude that the American demand will remain active on the whole, unless there is an abrupt changed.

When the present conditions of the market are taken into consideration, so many unfavourable factors are visible that the situation cannot be expected to improve very soon. In considering the whole business year's prospects, however, we can see things in a different light.

The export trade of waste silk, floss silk and raw silk during June and the first halves of 1921 and 1922, were as follow :—

(In Thousands of Yen)

	June		First Half	
	1922	1921	1922	1921
Waste Silk & Floss Silk ...	1,122	1,402	5,675	3,081
Raw Silk ...	56,062	38,907	264,353	154,289

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THE FIRE BRIGADES OF YEDO

By K. SUGIMOTO

FIRE brigades were first established in Yedo in the Keian (1448-1651) era. After bitter experience in the conflgration of the 2nd year of Meireki, (1656) the system was imploved, and it was completed in the Kyoho (1716-1735) era by Oöka Echizen-no-kami, a governor of Yedo. Subsequently the system was changed somewhat, but was left unaltered in it essentials.

Firemen were first appointed in Yedo in the second year of Keian (1649). They formed two brigades which were later called the "jobikeshi." They were men of the "hatamoto" of not less than 4,000 "koku" fiefs, who were direct adherents of the Tokugawa Shogunate. After the Meireki conflagration, the brigades were increased to 6, and then to 15 in the eighth year of Genroku, (1695) when the men totalled 1,920. Later the number of fire brigades was often changed, but was not increased over the above.

These firemen mainly served to extinguish fires within the outer walls of the castle, but they also joined other firemen in the event of fires in the city under the jurisdiction of the Governors. There were ten fire-brigade stations on the banks of the outer moats, with fire towers in which firemen always watched.

The Daimyo also were under obligation to keep standing fire companies among their subjects, which were stationed in the principal parts of the city. This system was created in the 7th year of Kyoho (1722) and was called the "daimyo-hikeshi." When a fire occurred the daimyo despatched their men and guarded against it at their respective stations. The men differed in number according to the wealth of the fief, and the number for a daimyo of not less than 10,000 "koku" was 3 or 4 horsemen, 20 foot-soldiers and 20 coolies.

Another kind was the "hogaku-hikeshi," divided into two parts, or the "ote-gumi" and the "Sakurada-gumi." This belonged to daimyo of hereditary vassalage of not less than 20,000 or 30,000 "koku" fiefs. There were 8 sub-divided companies which guarded against fires in the castle. This was made necessary by the danger of allowing firemen of daimyo not hereditary feudatories to the Shogunate into the residence of the Shogun.

The Daimyo had private fire-brigades which guarded against fire within 8, 5 or 3 "cho" of their residences, and they were beyond the control of the Government firemen. Besides, there were firemen of daimyo whose duty was to visit their masters' relatives or temples to guard them against fires. These men were very slow in action, not so quick as the Yedo men, as they were all from the provinces.

These different fire brigades belonged to daimyo and hatamoto.

Another notable class was the "machi-hikeshi." The system originated in the

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placing of 20 firemen within 2 "cho" of the origin of fires by Oöka-Echizen-no-kami, a Governor of Yedo, in the third year of Kyoho (1718). In the year following, 48 companies were organized of these firemen, besides 16 companies in Honjo and Fukagawa. These men were called "machihikeshi."

Each company had respective streets under change. They were not regular firemen, but tradesmen and other residents of the streets and coolies temporarily engaged. They were naturally not accustomed to fire-fighting and especially, tradesmen were disinclined to serve for economic reasons, as their trade grew prosperous. This compelled reforms in the system in the 7th year of Tenmei (1787) and "tobi-ninsoku" (a kind of coolie) were made regular and professional firemen, whose wages were paid by the Yedo people.

Male hair-dressers had also the duty to carry out papers and documents from the Governers' two offices and two prisons in case of fires occuring in their neighborhood.

Before regular firemen were placed on guard those visited by fires only had the help of their relatives and friends in escaping from them, leaving the fires to destroy thousands of houses as the element willed. The machines were like toys, the most powerful of them being the "ryudo-sui," a kind of pump, worked by man power. It was invented in Japan in the Horeki (1751-1761) era, and one was given to each of the 13 brigades stationed near the castle by the Government in the first year of Meiwa (1764).

Even this simple pump was too expensive for the private fire-brigades which used instead a water-gun at first, although about 8 "ryudosuis" come to be provided for most of the streets afterwards. Another fire extinguishing tool was the "sasumata," a pitchfork, which was invented in the Kansei (1789-1800) era for pulling down burning houses. It was handed out to the brigades by the Government. Pails were provided to carry water in case of fire. Thus, all the tools and machines of the firemen were inadequate for the hundreds of configrations occurring.

A fixed number of wells were dug in certain streets to provide against fires. Pails were put in front of every house, and in November of the 11th year of Tempo (1840), their number totalled 159,369. In the 13th year of the same era, the day and night guards in the streets numbered 5,141 and 6,915 repectively.

Essentially, the firemen were only to destroy houses to prevent the spread of fires and only their courage was relied upon.

The Tokugawa Government nevertheless made great efforts for arranging to prevent fires; yet fire inflicted much damage to property. Regulations were were issued therefore for fireproof house-building, which greatly affected the form and methods of building.

At first, the houses of Yedo had mostly shingle, straw and reedgrass roofing, except for the daimyo's mansions whose roofs were of tiles and "hinoki" bark. Tile-roofed houses increased gradually, necessitated by the frequent fires. Later, however, tile roofing was for a period prohibited, except for godowns, for the reason that it was thought luxurious, and because tiles fell during fires, injuring many. This led to the invention of light tiles. The prohibition was withdrawn in a subsequent year, and the building of

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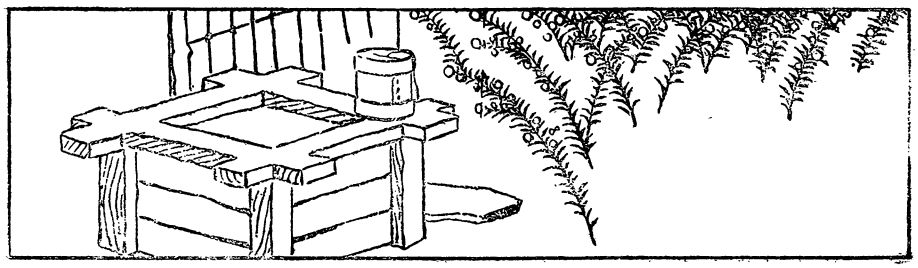
earthen houses with tiles. The prohibition was withdrawn in a subsequent year, and the building of earthen houses with tileroofing was encouraged greatly even by the loaning of Government money. In consequence, housebuilding in Yedo was greatly improved, and rows of earthen houses gave a new and attractive look to its streets.

The fire-towers were owned officially and privately. The private tower had a bell on a ladder built on a house, a private police office connected with the Governors' office. One bell was rung for a distant fire; two or three for a fire near at hand. The bell was rung continuously for a fire in the same street. When struck in threes, it meant a call for the firemen.

The "machi-hikeshi" (the street fire-brigade) had a "matoi" like regimental colours, different in shape and style according to each company so as to easily distinguish each company at the time of fires. The "matoi" was made of thick paper.

Each company had from 100 to 320 men, except one in Honjo and one in Fukagawa, whose men numbered only about 50. The men of common grade carried with them the "tobiguchi," a hook, and those of higher grades carried the "matoi," ladders, etc., and were respected by others, the "matoi" bearer being first in rank among them, followed by the ladder bearers. Those in charge of "ryudosui" and "genba" (wooden pails), were lower in rank than the hook men. Each company was led by a man called "todori," or "kashira."

A description of Tokyo's modern fire-fighting equipment, with its powerful motor-engines, is reserved for a future article.



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THE "TENGU"

THE "tengu" is believed by the Japanese nation to really exist and it is so believed especially by the mountain people of the country. The "tengu" is thought to be a monster possessing divine power, and to be sometimes a devil and at other times right and good much as a god.

He is also supposed to reside in deep mountains, his most favourite dwelling being the top of an old cedar, he being human in form or being a giant with a height of about 8 feet and an extraordinarily long nose and with wings with which he can fly freely, it being quite easy for him to hide himself and to shorten his body.

It is told that a "tengu" grows so angry at the desecration or ravaging of the mountain in which he dwells by a human being that the latter is liable to be torn or thrown out to a strange place.

So the Japanese people think of the "tengu." The concept is vague but is not so simple.

To study the word "tengu," the name means a dog of heaven and came from China. The "Kansho" (a Chinese book) decribes it as like a big running star, while the "Juiki" (another Chinese book) gives a narration of a "tengu" having fallen down to a roof on which it stood in a form like a dog. "Ulka," an Indian name of a comet, mentioned in a sutra, was translated in China into a "tengu." In China, the "tengu" was at first the name of a comet, and it was believed to become a monster on the earth. Chinese believe even now that the appearance of a "tengu" presages a severe human struggle.

This Chinese idea was introduced into Japan exactly as it was. The "Nippon-Shoki" which is the first authentic history of Japan states about the "tengu" that in the ninth year of the reign of the Emperor Jomei (637), a big star flew from the east to the west with a thunder-like sound, which the people supposed to be the sound of a shooting star or to be thunder, but the priest Bunso, told them that it was a "tengu" with a voice like thunder.

The Japanese idea of the "tengu" changed later, until it came to be supposed a monster, with the introduction of the Chinese conception and of Indian thoughts, or Buddhism, which spoke of a demon, of which the "tengu" was thought to be a relation. It was then told that a wilful, arrogant and selfish Buddhistic priest was liable to degenerate into a "tengu" which always led human beings into evil ways and always exerted himself to change this world into one of devils, but he could not withstand divine power and could not do any hurt to good human beings believing in Gods and Buddha.

The "Konjaku-monogatari," the oldest collection of traditions in Japan, which was published towards the end of the Heian Era, has the following as representative of the above conception :—

Chinese "tengu" came to Japan and attacked in concert with Japanese "tengu" the Enryaku Temple, a very noted

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Buddhist temple on Hiyei Mountain, to corrupt the Japanese priests. They lay in wait for priests of importance in the mountain, when they saw Yokei, a priest, coming down in a palanquin. The Chinese goblins approached him under the command of their Japanese fellows, when they found nothing but fire. This horrified the Chinese "tengu" who retreated. They soon saw another prominent priest called Shinzen coming down the mountain. The Chinese "tengu" approached him in concealment, but the priest saw and chanted the spell of "Fudo-shingon," when the "Seitaka-doji" (an attendant Buddhist of the Fudo-Myo-o), made his appearance and guarded strictly the priest. This again frightened the Chinese "tengu" who kept themselves away from him. Another priest coming down the mountain was called Jikei. The Chinese goblins saw no one beside him and approached with confidence. To their astonishment, they were captured by many boys (angels guarding Buddhism) who appeared suddenly. This frustrated utterly the plot of the Chinese "tengu."

The "tengu" is supposed to be a man in form with a very long nose which is a symbol of wilfulness and arrogance and to be like a "yamabushi" (an itinerant priest) in style. There is a "sho-tengu" (a small "tengu"), which is less in ascetic practices and divine powers than a "dai-tengu" (a big "tengu"), it being supposed to have a man's face with a black kite beak. It is popularly called "karasu-tengu" (the kite-"tengu"). The style of "yamabushi" was imagined perhaps by associating the supposed life of "tengu" with the daily life of the priest.

The "yamabushi" belonged to a kind of religion originated by En-no-Shokaku in the Nara Era a combination of Shintoism and Buddhism, its priests practising religious austerities in deep mountains by meditating. The "tengu" being supposed to be a religious monster dwelling in deep mountains, the style of "tengu" was thus perhaps associated with that of "yamabushi." The existence of "sho-tengu" was first supposed in the Kamakura period when "tengu" according to tradition approached men in the guise of a black kite. The "Jikinshu," one of the collections of traditions published at that time, contains the following story as illustration of the above fact.

An old Buddhist priest residing at Saito on Hiyei Mountain in the reign of the Emperor Goreizei (1046–1068) came down to the capital and met something on a wide road, which was bound and being beaten by boys. He found it to be a black kite. He felt pity for it and got it from the boys in exchange for his fan. He then set it free. Soon, after he was walking along a suburban road, and was overtaken by a priest who told him that he was a "tengu" which had just been rescued by him and wished to do anything he wanted in return for his kindness. The old priest told the stranger that being too old, he wanted no fame and wealth but to see a view of Sakya's sermon on Ryoju Mountain. The "tengu" readily granted the desire, saying that he could present that view before the old bonze, but that it would not be real but simply an imitation. So saying, he asked the priest not to truly believe in it, as it would bring calamity upon him. He took the priest to a mountain summit where a view of Sakya's sermon was presented before him. The priest was not moved by the scene, at first, as he believed it to be a wizard's act,

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but presently, he was so moved by the solemen view that he truly worshipped it, clasping his hands and shedding tears of joy, when the mountain suddenly began to rumble and the vivid view before him disappeared. The priest as awakered from a dream started on his way back to Hiyei Mountain and met the "tengu" which complained of his faith at the vision and that he had been reproved by an angel from heaven for having cheated so faithful a man and all his fellows engaged by him ran away, he having been struck by one of the angets wings.

One reason for the association of "tengu" with a kite was probably that the kite is the most weird of all birds which are near human beings. The Sanskrit ulka which is the same in pronunciation as another Sanscrit ulka which is translated as "tengu" means a black kite. This is supposed by the writer to be another reason for the above fact.

The appearance of "tengu" was thought to presage disturbances in the Ashikaga period. This was perhaps based on the Chinese idea that the appearance of "tengu" is an omen of a human struggle and also on the world wide thought that the appearance of a comet foretells the world's disturbances. An illustration of this may be seen from the "Taiheiki," one of the war books published in the above period, as follows:—

In Kyoto, the "dengaku-mai" (a comedy opera) was fashionable then. This play was performed on Shijo-gawara before thousands of men and women of the place, who were seated on a large stand. There came a "tengu" and it being envious at so much amusement of the spectators at the plays, shook the stand, which fell down, causing a great many casualties. This was interpreted that so much enjoyment by the citizens despite the world not being at peace was taken advantage of by the "tengu" to creat disturbances.

The "tengu" is thus an object of purely national belief among the ignorant people of Japan as a really existing mysterious being. The "tengu" was at first conceived to be a star, and then an animal, a bird, a demon, a hermit, a mountain god or monster and men who died not being satisfied with this world, until the present idea was formed of the combination of the above conceptions. Even at present, the "tengu" is believed by many people to be a demon or a mountain monster, whose appearance is feared by mountain climbers.

In Mino Province, a kind of "mochi" is made and is offered to "tengu" before tree felling is made in a deep mountain, as it is believed that unless the offering is made, the felling will be prevented by an accident. The "mochi" is made by village people assembled for the purpose, who cook rice in the mountain. This rice is made into rice-balls which are roasted on skewers and soaked "miso." The 5 or 6 pieces made at first are put on leaves and are offered to "tengu" in a clean place, the rest being eaten by all. The "mochi" is simply rice-balls and is not true "mochi."

Once, tree felling was done in a hill adjacent to a village, and no "tengu" being supposed to dwell so near human dwellings, the cutting was begun without making the "mochi." Instantly, the woodmen found the metal part of their axes vanishing to their surprise. Unable to continue work, they came back to the village and made and offered the "mochi" to the "tengu" to which they apologized. Then

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they found their axes all right, so that they could continue work from the next day.

Another time, the woodmen set about cutting without offering to the "tengu" several pieces of the "mochi" which they made but ate entirely themselves. At night, when they stayed in a mountain cottage, a storm occurred and the mountain rumbled, preventing their sleep. This reminded them of their forgetting to offer the "mochi" to the "tengu." They soon made it and offered it to the goblins, after which they could work as they wished.

The writer was told the following story by a witness :—

There is a river named the "Kannagawa" which flows on the boundary between the Provinces of Musashi and Kodzuke. This mountain stream is covered by many cedar trees and is very dark even in the daytime. One evening, three village youths went net-fishing for "ayu" in the stream, and caught many of the fish in this very dark place on the river. They were absorbed in fishing and were not conscious of its being very late at night. Then, they noticed some one throwing pebbles into the stream every time they spread the nets, until the pebbles grew gradually so big that the water splashes struck their faces. They were angered at it, supposing that their friends were playing a prank on them. But they soon felt uneasy, as there was apparently no trace of such men. Presently, they saw a flash of light halfway up Chichibu Mountain, and a big fire-ball flying down the mountain. As soon as the ball came down to their neighbourhood, it dispersed and vanished. They were pale with astonishment, and could see the sconed faces of each other in the light. They came back running, taking the nets, fish and lanterns. For some time since then, they did not go fishing at night again. Feeling the matter too strange, they inquired about it of an old village man and were told by him gravely that it was "tengu" which dwelled in Chichibu Mountain that threatened them who disturbed the quietness of night which the "tengu" enjoyed, the throwing of pebbles and the scattering of fire being manifestations of their displeasure.

Even to-day, the ignorant classes in Japan believe in the existence of "tengu" in deep mountains and they are very timid and careful not to provoke the anger of the goblins in such mountains. This is perhaps a mental phenomenon working in them who are so struck by the mystery of the mountains that a religious spirit is aroused in them. It is evidently a superstition, but it has the advantage of keeping the mountains from being wasted or desecrated. Religious mountain climbers are purified in mind by it, which brings good consequences in their lives.

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SHUSEI TOKUDA

By F. YAMAZAKI

KOYO OZAKI may be said to have been the foremost figure of the literary world in the Meiji Era. He shone as a brilliant luminary in the literary heavens of that time.

He organized the so-called Ken-yusha, a Club composed of himself and his literary associates. Among its members, we may name Shian Ishibashi, Sazanami Iwaya, Bisan Kawakami, Suiin Yomi, and Ryuro Hirotsu. Koyo Ozaki was perhaps the leader in point of ability. At the same time, there were many superior intellects among his disciples, as for example Kyoka Izumi, Fuyo Oguri, Shun-yo Yanagawa and especially Shusei Tokuda whom I now propose to introduce to readers of *The Japan Magazine*. Koyo made great efforts to assist and develop his disciples, especially in building a house for those who could not make their own living and assisting in their support. Koyo used to enjoy having informal chats with them two or three times every day regarding composition, literary productions, worldly wisdom, or personal culture —whenever the chief topic of conversation was exhausted he encouraged them to try composing *hokku* (short poems).

Koyo was an Yedokko (one born in Yedo, now Tokyo) and considered bold ness and fortitude his greatest virtues. He was also an admirer of Saikaku Ihara, a literary star of the Genroku Period. Because of this also of the age in which he liv ed he could not rid himself of the style of fiction-writing of the Tokugawa period.

Thus Koyo most favored Kyoka Izumi and Fuyô and Shun-yo among his disciples. Shusei Tokuda was treated as only a stepson at best. Shusei's work after that time was far enough from the style of the Ken-yusha school, but his name ranks high in literary circles of the present day. His real name is Sue-o, Shusei being his pen name. He was born in 1871 in Kanazawa, a large city in the Hokurikudo (northern section). In this locality, dark clouds float in the sky from November till March ; rain changes into sleet and then into snow, and the people are always confined in gloom and a chilly atmosphere. That the productions of Shusei reflect this gloomy and solitary mood is merely due to the influence of his native place. His works are prized chiefly because they preserve the local color of his home surroundings.

After graduating from the Middle school in Kanazawa, Shusei entered the Fourth National College of the same city, but retired from the institution without finishing the whole course. He went to Tokyo and became one of the disciples of Koyo Ozaki. As the merits of his productions were not recognized in the flowering period of this school, his popularity was at that period only in a budding state, full recognition coming later under more favoring conditions.

In discussing the innovations which

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Shusei Tokuda introduced, we must explain that the popular novelists of his time had delineated chiefly types of men and women, classifying them according to station in life or occupation. For example, if a farmer were introduced, he would be pictured as a typical farmer, or if a merchant, as a well-recognized type of his class, but Tokuda used quite a different method. He discriminated between individuals, presenting two farmers, A and B, let us say, as quite different from each other, though of the same class and occupation. This was a departure from the conventional mode. The idea of observing so closely and describing so minutely the characteristics of different individuals of the same general type was a shock to conservative persons. Tokuda also made a specialty of presenting detailed studies of women, and this he did very well while with the varying types of his own sex he seemed less familiar, or at least less successful in their delineation.

In order to paint men acceptably during the Meiji era, it was necessary to have wide experience, to be something of a "man about town," or a throughly well-informed society man or "tsu." Tokuda seemed to the critics lacking in this necessary qualification and hence not a candidate for popular honors.

However, the time was ripe for a change. Realism succeeded romanticism and Tokuda's style came to be more correctly evaluated. He was now respected by the critics, but could not yet gain the popular ear. The reason for this failure was well expressed by Choko Ikuta, a well-known literary critic, as follows :

"(1) This writer's work having little in common with the light style of the day has little attraction for the ordinary journalist and critic.

(2) His writing lacks the sentimental strain.

(3) The hero is seldom made to appear an ideal character, and the author's preferences among his characters are not clearly revealed."

1. This is indeed keen criticism and presents the writer under consideration as of somewhat blunt intellectual faculties, not sensitive to the prevailing fashions of his day.

He was a great contrast to Toson Shimazaki, to be sure as he strove chiefly to acquire maturity, of style and perfection in execution, while Toson ever bends his efforts to achieve original and striking effects. Shusei's work, accordingly, was more systematic and finished while he was careless about new tendencies and current thought as he did not run with the times he could hardly become a popular idol.

2. He was never a lyrical poet like Toson, and hence we find a lack of emotion and sentiment in his writings. One who delights in describing emotions will direct his gaze upon some heartrending human tragedy and depict this in all its sad details, giving thus a vivid picture of the whole to the reader. Shusei, however while conscientiously presenting a scene, does not feel so profoundly moved that he cannot stop to analize the whole with careful scientific accuracy. Hence, lacking emotionalism, his writing naturally fails to attract those who love sentiment, and especially the young, who are the great novel readers of this as well as other countries and who are always eagerly looking for novels steeped in emotionalism.

3. The average novel reader likes

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ideal and romantic characters presented for his admiration. For example, the best seller of the Meiji era was "Namiko" or "Hototogisu," by Tokutomi, a novel in which the hero Takeo and the heroine Namiko are represented as perfect, ideal characters—too good in fact for flesh-and-blood man and woman. This was one reason why the book was eagerly purchased by thousands. Another reason was that the mother Kawashima is drawn in the darkest colors as a heartless persecutor of the young couple, as also Chijiwa, their enemy. The good and the bad characters are clearly differentiated and readers enjoy revelling in the sentiments of love and hate thereby aroused.

But in the work of Shusei this tendency to idealization is notably lacking. Good men are hardly to be distinguished from bad. All are faithfully presented, and the creator of these realistic characters does not indicate clearly where his own preferences lie. This uncertainty as to which is the villain and which the hero in the story is annoying to the average reader and robs the book of absorbing interest for him. Occasionally a heroic person is described, with respect but no enthusiasm while a base character may be shown, but without jeers or railing on the part of the another. This method is far from attractive to the masses. These are the seasons why he will never be a popular writer.

On the other hand, many of these qualities are not by any means defects, but rather merits. There is good reason why leading literary critics discuss his work with respect and admiration.

Shusei has written many short stories or novelettes as well as more extended novels. The former are superior, in his opinion. Though reflecting the gloomy atmosphere of his native city and written in a minor key, and conservative in form, they are excellent specimens of his genius.

The reason why they are superior is well expressed by the author in "A Little Peer," written in 1905. He says there:

"The long novel is apt to become too artificial. So now I am inclining toward the short story as the best and shortest process for directly expressing the thoughts and feelings of the author. In the writings of Saikaku Ihara of my own country, or de Maupassant of France, we have good examples of the effective employment of this form of literary art. Both these poetic souls, whether of the East or the West, express directly their true sincere selves in the short story as others, it seems to me, fail to do."

Kyoshi Takahama, a well-known *hokku* poet, sums up our author's characteristics in the following thoughtful piece of criticism:

"That man 'Shusei,' as he calls himself, appears to have no great conceit of himself. Not thinking of himself as a superior person he is able to write calmly and methodically and produce a sober, conservative work of art. He is not concerned about the estimate men may form of him or sensitive to their praise or blame. But other writers seem to me quite different; nearly all incline to vaunt their own ability and productions. Shusei alone writes sincerely and without an attempt at over-adornment, but in somewhat somber vein."

This is true criticism, as far as it goes. He who is without self-conceit is not waiting eagerly for the judgments of men or unduly affected by them when they

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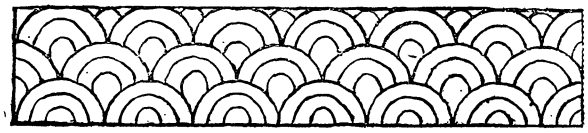
meet his eye. Though Shusei's philosophy is not infused with passion, yet on the other hand, he is not cold or cynical. He is comfortably warm and reasonably sympathetic. His sincerity melts the ice from his observations. He does indeed hold that life is an "unmanageable thing," but he has no bitter taunts to fling at anyone because of this truth. If we feel that life is too much for weak humanity to conquer, a mood of despair is apt to come over us, but if we blame no one for this condition, there is engendered a spirit of manly resistance, a quiet persistent determination to bear all patiently. These are the moods in Shusei's stories, combined with the grim humor and stoic philosophy characteristic of the people of his northern habitat. This combination gives to his writings their rare literary quality.

His realism is not a fad or a pretense. It is deeply ingrained in his own nature. It is however fundamentally affected by his surroundings. It is the realism of the city and thus quite distinct from the realism of the country. He was born in Kanazawa, and is well able to present the various phases of town life. With faithful conscientious delineation he shows the effect of social environment on the natural powers and forces of mankind. In this he differs from Katei Tayama, who was born in the level lands of Kozuke province, and presents in his pathetic novels country life pure and simple, the forces of humankind working naturally without being subjected to the complicated social conditions of the city. Tayama's joy is in the realism of the country; Shusei's in that of the city where life is complicated by the interplay of human affairs.

Fashions in the literary world are ever changing—now from realism to romanticism, then to neo-romanticism, etc. We cannot entirely ignore these transitions, of course, but still it is refreshing to find a man like Shusei who maintains his own vogue quietly and persistently no matter what temporary fashion may prevail. His preference for the short story may not always last, as he formerly produced long novels very successfully. At the present time he is admired even by young readers, but his real power and value are best appreciated by the mature thinkers of our time.

Of his best known works we may mention "Ashiato," (Footprints), "Kabi" (Mould), "Tadare" (Sores), "Arakure," (A Rough Fellow) and "Honryu" (A Swift-flowing River); while of his short stories some of the best known are "Shusei shu," a collection of his stories "Shussan," (Birth), "Zetsuen," (Severing Relations), "Gisei" (Sacrifice), and "Baishofu" (The Street-Walker). If opportunity occurs an outline of these stories may be presented later.



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FROM THE JAPANESE PRESS

The Man of the Hour

Tomosaburo Kato is the greatest benefactor Japan has had since the immortals of the Russo-Japanese War passed from the arena of public life. Gentle, modest, most unassaming, possessed of the simplicity that is greatness, of the insight that marks the man of vision, of the sincerity that distinguishes the statesman with a mission, it was altogether becoming that Admiral Baron Kato should be sought out by the Prince Regent and his advisers to fill the office nearest the Throne and nearest the people.

There is profound significance in the selection of Tomosaburo Kato to head the Japanese Government. His direction of the national destinies is more than a national affair: it is of portentous international consequence. The Japanese press views Japan in a period of national political transition; the foreign press beholds Japan in a period of international political transition. The native press is most anxious about hurrying the movement of governmental reorientation, of setting up a political system more in accord with modern ideas, of making the Ministry responsible to the Diet, of having the Diet composed of real political parties which follow principles rather than individuals. The world press, on the other hand, is most anxious about stabilizing international relations, of seeing all Governments directed by men whose motives are patent and whose known convictions do not threaten the restoration of rationalism but give promise of a genuine insistence upon respect for right and of a sincere regard for justice.

Premier Kato is pre-eminently a man of peace. He had it in his power to wreck the Washington conference for the limitation of armaments. He was one of the three men who made that conference a success.

Premier Kato has said he was only a sailor, not a politician. He is not a politician but he is a true sailor and a true statesman. He rises superior to politics, as is proven by his choice of a Cabinet. A politician would have succumbed to provincialism. Baron Kato is from Hiroshima prefecture. There is not a Hiroshima man in his Ministry. It is obvious that he owes a large debt of gratitude to Satsuma influence. There is only one Satsuma man in his Cabinet. There are hosts of able Satsuma men and many capable Hiroshima men. He subordinated natural inclination and personal affection to a lofty sense of duty. This revelation of his quality is an illuminating commentary on the fact that the Japanese press in no instance has criticised Kato's character or made a personal attack upon him.—*The Japan Times & Mail.*

The Prince Regent's Marriage

The marriage of the Prince Regent and Princess Nagako has been sanctioned by the Emperor. The Vice Grand Chamberlain was sent to the Prince Regent at the Kasuminaseki Palace to make the announcement and a Chamberlain took the same message to the residence of Prince Kuni. Prince and Princess Kuni proceeded to the Imperial Palace in the afternoon to offer thanks to their Majesties.

The Prince Regent was going through his usual educational routine, Dr. Shimizu expounding the Constitution, Dr. Haga taking him in a course of Japanese classics, and Captain Yamamoto in French. When the Prince had finished, the Vice Grand Chamberlain came

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with the Imperial message regarding the marriage. The professors expressed their hearty congratulations and the Prince signified his pleasure at the news.

With regard to the Princess Nagako, the papers record that she rose at six, washed and dressed, and made the customary greetings to her parents. She then fed her carrier pigeons and went down to her own garden, where she cultivates flowers and vegetables. During the morning Professor Ban was due to take her in readings from the Kojiki and *tanka* (31-syllable verses), and Mrs. Kambe was to give a music lesson. Perhaps they had been warned that it was an occasion to be celebrated by a holiday, for neither was at the post of duty. When Mrs. Kuga, the Princess's special tutoress, heard the news from the Palace, she went in search of her pupil and found her reading in her study. The Princess received the message with becoming sedateness and continued her reading.

The day was not a complete holiday, however. Professor Kodama, of the Peers' School, attended to give instruction in French (the Prince Regent's favourite foreign language). The professor read as dictation the Prince Regent's reply to President Millerand's address of welcome on the occasion of his tour in France.

It is expected to take over a year for the preparations for the Crown Prince's marriage and that the wedding will take place in October or November of next year.

Death Claims Prince Higashi-Fushimi

Prince Higashi-Fushimi died at Hayama at 11.25 o'clock on July 26 night at the age of 55 years. His death was communicated by telephone to the Imperial Palace at 1 o'clock the following morning, and the news was taken directly to the Emperor, the Empress, the Prince Regent and all Princes of the Imperial family.

Prince Yorihito Higashi-Fushimi was born in September, 1867, being the 17th son of the late Prince Kuni-iye Fushimi. The Prince was made heir of the late Prince Komatsu, which family he left in 1903, at the wish of the late Emperor, when he was made the head of a new branch of the Imperial family known as Higashi Fushimi-no-miya.

At the outbreak of the Russo-Japanese war in 1904, the Prince, who at that time held the rank of lieutenant, applied to the Minister of the Navy for assignment to a warship in the front line, and he was appointed second in command of the cruiser Chitose. One of his exploits in that war was the sinking of the Russian warship Novik on the coast of Saghalien before the Battle of the Japan Sea. The Russian warship, which was in Vladivostok, had escaped before the bombardment of Vladivostok by the Japanese squadron under Admiral Kamimura and sought refuge in the port of Maoka, Southern Saghalien. The Chitose chased and sank the Russian warship. The Prince personally directed the attack, giving orders from the conning tower of the Chitose as second in command. Later, the Prince was made captain of the cruiser Chiyoda and given full command of the warship, being the first Imperial Prince to obtain the rank of captain in the Japanese Navy. In that capacity the Prince participated in the engagement at Port Arthur.

In 1911 the Prince went to England to attend the coronation of King George as Imperial Envoy.

The Prince acquired the rank of full admiral in 1918.

In October 1918, the Prince went to England charged with the presentation of the sword of a field marshal of the Japanese Army to King George. In April this year, the Prince was chief of the reception committee for the Prince of Wales.

Prince Higashi-Fushimi, who had no issue of his own, adopted as his heir Prince Kunihide, third son of General Prince Kuni, a few years ago. The house of Higashi-Fushimi will cease to exist owing to the passing away of the Prince, in accordance with the Imperial House Law. Prince Kunihide, adopted son and heir of the Prince, will become a peer without being created the head of a new branch of the Imperial family.—*The Japan Times & Mail.*

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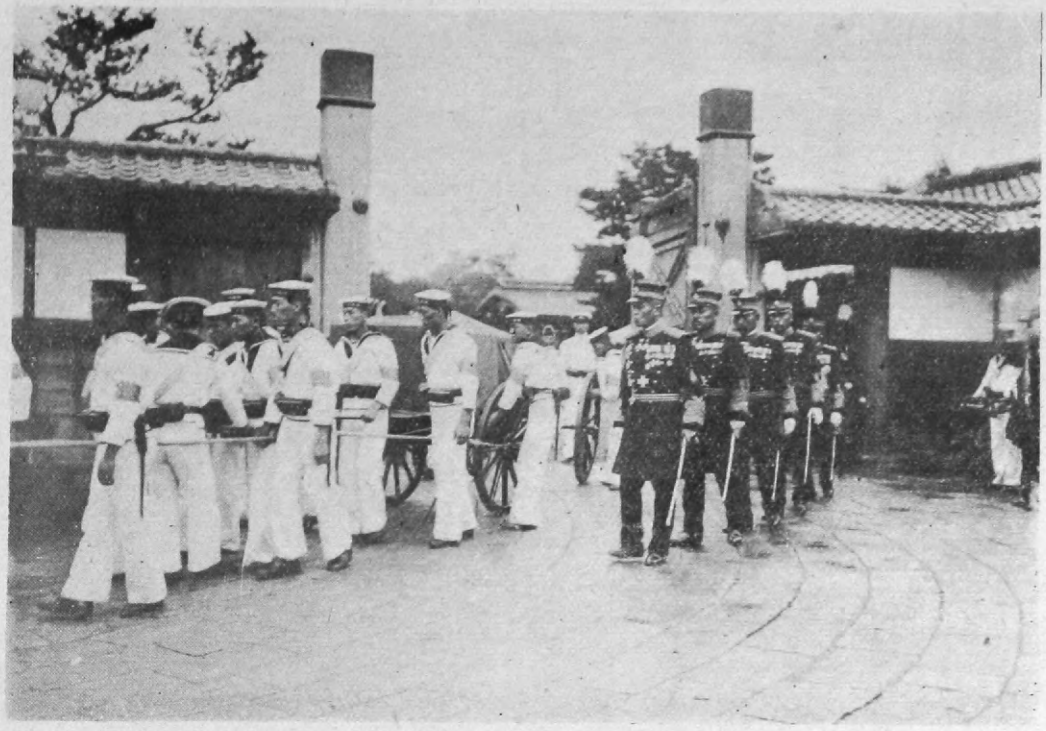

The Funeral Cortege of H.I.H. Prince Higashi-Fushimi
Leaving His Mansion in Aoicho, Tokyo

The New Mexican Minister to Japan, Luis W, Ruvalcaba and
His Family on Their Arrivalat Yokohama

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The American Secretary of the Navy, Edwin Denby, Viscount Kaneko and Admiral Baron Uryu at the Perry Monument at Kurihama

Secretary and Mrs. Denby on the Occasion of the Presentation at the Imperial Japanese Court

Mrs. Denby and Other Ladies of the Annapolis Class Party at the Entertainment given by Baroness Uryu

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Visit of Annapolis Class

The visit of the American party, headed by Secretary of the Navy Denby, to this country had nothing official about it. The desire of the visitors was to hold a reunion here of the Annapolis class and enjoy talking with Admiral Uriu of the days they spent together at school. The fact is, few people love their alma mater so profoundly as do Americans. In this matter, there is no racial prejudice nor any social distinction in the way. All return to their school days and speak just what they think. American classmates are, perhaps, more comprehensible than any other group of classmates in the world, and it is surprising how this has, both directly and indirectly, promoted understanding between the Americans and the Japanese. There are many Japanese who have received the benefits of education in American colleges. Out of these Japanese students have sprung statesmen, business men and others in prominent stations. They have built up the present Japan and have also erected foundations for a greater Japan. In this sense, our culture and civilization owe much to America and her people. Indeed, it might be said that the material civilization of modern Japan is an American gift (though it has not been unattended with concomitant evils). The present relations between America and Japan are not as amicable as they were formerly; it sometimes happens that some uncomprehending legislators and mean anti-Japanese agitators cause displeasure in the minds of thinking men in both countries. Their acts create various obstacles in the way of American-Japanese friendship, and make difficult the solution of problems which could otherwise be easily settled. Nothing can be more foolish than this, but in practice, difficulties of this sort are apt to arise. Even people who are well informed of the world situation are liable to be misled by narrow patriotism, and this must be more so with the masses, who do not correctly understand international relations.

All the members of the Denby party must already be possessed of a fairly good knowledge of Japan and the Japanese. But to see is better than to hear, and there is often a vast difference between the results of seeing and hearing. The visitors will probably find this country different from what they imagined it to be. They will find that Japan is not such an uncivilized country as has been proclaimed by anti-Japanese agitators in America. They will learn that a people whom they thought to be warlike are surprisingly peace-loving, and that this people is fully prepared to carry out, both in letter and spirit, international agreements and treaties, once these have been concluded, no matter however disadvantageous they may be to us. We have signed the Washington treaties, we have abrogated the Anglo-Japanese Alliance, to realize better friendship between America and Japan. We have been even too honest and sincere in trying to reach an understanding with America with regard to problems pending between the two countries. Every country has its peculiarities. To understand the respective peculiarities of America and Japan is to promote the friendship between them. The people of this country underetand America better than Americans understand Japan. American-Japanese cooperation is no longer a lip-affair: it is a question of fact. The American visitors have the opportunity to see Japan and the Japanese just as they are. We hope that thus coming into contact with real Japan, the result will be another contribution to better friendship between the two counries. Let us take this occasion, on behalf of the people of this country, to extend a sincere welcome to the distinguished visitors.

We take a profound interest in the mere fact that Secretary of the Navy Denby and Admiral Uriu are classmates, having the happiest of human remembrance, between them, one the Secretary of the Navy of a friendly Power which has made an unprecedented success of a Naval limitation agreement, and the other an admiral who has impressed the name of "Uriu Squadron" on the world's annals of Naval warfare.

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We are delighted that Tokyo is the scene of the Annapolis reunion.

The most important of the achievements of the Washington Conference is the Naval limitation agreement, centering in America, Great Britain and Japan, an agreement involving far more serious difficulties than those which attended the unsuccessful attempts made repeatedly by Great Britain and Germany before the world war. America is the sponsor of this great achievement, which is due to her efforts, and in a sense it may be said that she has made the largest sacrifices among the Powers concerned.

Considering the situation only so far as it concerns America and Japan, it may be said that not only has the Naval agreement reduced the burdens of the two peoples, but it has placated the feeling between the two countries which had been somewhat strained until recently. The most careless observer will not fail to observe that. The Honorable Mr. Denby is, of course, Secretary of the United States Navy, one of the authors of this great Naval agreement. His visit chose a most happy moment, when such good feling obtains among the Japanese. It is no wonder that both the officials and the people whole-heartedly welcome the American party, and that the Annapolis reunion should have the effect of furthering American-Japanese friendship. —*The Nichi Nichi.*

Henry W. Denison

Eight years ago on the third of July, 1914, Henry Willard Denison, adviser to the Department of Foreign Affairs of the Japanese Government, passed over the great divide to the undiscovered country.

"Lest we forget" it is well to recall and record again the services of those who have contributed in such great measure as Denison did to the cause of civilization, to better international understanding, to the credit and prestige of his race and country.

Those Americans who knew him in his life work here were very proud of their countryman. But the tribute paid at his grave—the memorial wreaths, the cross, the palm leaves and the scattered blossoms placed with care and affectionate remembrance were placed by many men of many lands, for not only was this great New England gentleman and wise counselor claimed by Americans as representative of the best they had, but all others of the East and West who knew him conceded his right to high place among the alien races here.

At the tomb with its memorial tablets contributed by His Imperial Majesty the Emperor of Japan there were men who had been highly honored by intimate friendship with Denison. They, too, belonged to East and West with this splendid American and his memory as a link which will hold their friendship while memory itself shall last. Said one of these:

"Denison has no successor, nor can any man ever take his place. His position was unique. It is a position permanently filled by Denison. He was our foreign advisor in fact for nearly forty years. He was in the full confidence not only of the Government but of all the great men who through the period of reconstruction worked for the well-being and prestige and international good neighborhood of Japan. Few men have been gifted with sounder judgment or have conducted their lives and actions with stricter integrity. He was a modest, honest man, a loyal friend and a faithful friend, and the wisest of counselors. All Japan will continue to honor the name and the memory of Henry Willard Denison."—*Kokusai News Agency.*

The Late Dr. Takamine

Dr. Tokichi Takamine died in New York at the age of 69, on July 22. At his bedside were his wife, two sons Joji and Eben and his younger sister Mrs. Junko Takebashi, widow of the late Lieut-General Takebashi, who went to America to take care of her brother two years ago.

Before suffering from an attack of heart trouble, to which he finally succumbed, Dr. Takamine enjoyed very excellent health and was very active. Of late years he seemed to tire of living in America and very frequently expressed the desire to return to his homeland. In the winter of 1920 he pursuaded Mrs. Takamine to make their permanent resi-

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dence in Japan. He purchased a plot of ground at Shibuya where he intended to build a house.

Dr. Takamine joined the Japanese business delegation which visited America last yaar, travelling extensively with the party. He contracted heart trouble soon after the departure of the businessmen from America. He was making preparations to return home when he was stricken down by the illness which proved fatal.

Dr. Takamine went to the United States in 1890, where he settled and established his own research laboratory, in which he originated a process for isolating the active principle of the suprarenal glands, the product being known as "Adrenalin."

He also applied a new process of conversion and fermentation to practical use, resulting in the production of diastatic enzyme. "Taka Diastase," now largely used as a starch digestant.

He established the Takamine Ferment Company in Chicago in 1889, and coöperated with the well-known drug firm of Park Davis and Company.

Dr. Takamine was decorated with the Order of the Rising Sun and was awarded a prize by the Imperial Academy of Science, Tokyo, for his invention of Adrenalin in 1912.

Dr. Takamine married an American lady, Miss Caroline Hitch, daughter of E. V. Hitch of New Orleans.—*The Japan Times & Mail.*

Sex Questions in Japan

An article on New Thought Tendencies from the pen of Mr. Motosada Zumoto, a former M.P. and the well-known editor of the *Herald of Asia*, touches the New Woman Movement in Japan which has been indeed a burning question for several years. In a former issue we remarked upon the delicately dignified way in which the Lower House in a special session noted for excitement, assumed a quiet and gentlemanly demeanor when it came to deal directly with a proposal to enfranchise the women. Many Western writers have been unable to find in the spirit of Japan's ancient knighthood, *Bushido*, that respectful regard for womanhood so prominent in Western chivalry. This we have always felt was a serious error of judgment that proceeded from the almost absolute unacquaintance of 99 per cent of Westerners with the home life of the Japanese. Any one who has lived long in Japan and who has taken pains to study Japanese women in the home must have seen at least two facts of some significance. First that the dowagers in the upper classes hold and exercise tremendous social power, and second that in the large lower-middle class the women hold the family pursestrings. It is difficult for a foreigner in any land to appreciate or pass a just judgment upon the local conventions regulating conduct towards the other sex. Recently a Western couple, apparently Russians, were seen walking arm in arm along one of the principal thoroughfares of Tokyo, and it was noticeable that they were regarded with astonishment and protest by all the Japanese on the street. To them it was immoral conduct, using the term in its primary sense of being contrary to the custom of the country. Two years ago, the metropolitan chief of police warned the people against adopting the immoral customs of foreigners. Westerners laughed at this, but the official was right. The foreign practices were contrary to a long established oriental custom governing public morals. Such things, however, are only half of the story. They should not be taken as evidence that Japanese men have despised their wives and mothers, or have been lacking in natural affection to their sisters. Such an idea is monstrous in the extreme. The petition of the women in 1920 was voted down, but with a studied decorum expressive of more respectful consideration than could have been expected of any other Lower House the world over, in similar circumstances. We thank Mr. Zumoto for branding as absurd the attack that a Japanese journalist of limited personal experience recently made on American women and we also thank him for putting into English this entirely just treatment of the present social situation in Japan which is such as few are qualified to treat intelligently. Bearing out Mr. Zumoto's rather conservative view of the family system is the place that the system occupies in the new codes of law adopted

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from the West. These codes will be found to embody the old family customs of Japan along with the ripest principles evolved in the legal institutions of European countries. Current fiction may be taken as representative of the demand for changes in the old family system, including the marriage customs, but changes are not so easily effected in the social structure of the nation as is often taken for granted.—(*America-Japan*).

The Kato Ministry

In Admiral Baron Kato's New Ministry, Count Uchida remains as Minister of Foreign Affairs and Admiral Kato himself retains the portfolio of the Navy. His imediate aim is to carry agreements entered into at the Washington Conference regarding naval reductions. Upon completion of this task, it is possible he will hand the Navy to some other person.

General Yamanashi retains the portfolio of Minister of War, and Count Oki, who was Minister of Justice, becomes Minister of Railways. These are the only members of the old Hara and Takahashi Cabinets who remain in office.

One of the striking features of the new Ministry is that not a single member of the Seiyukai party holds a portfolio in it. It is said that Mr. Tokonami, former Minister of Home Affairs and one of the leaders of the Seiyukai party, assured Baron Kato that the party was prepared to stand behind his Ministry in the coming session of the Imperial Diet.

The Minister of Home Affairs, Dr. Mizuno, was until his appointment the administrative superintendent of Korea and carries a wealth of experience into his new office. Mr. Ichiki, the new Minister of Finance, was Vice-Minister in the same department in the Okuma ministry and possesses first-hand knowledge of the duties of his new office. Mr. Kamada is president of Keio University and is well acquainted with the educational needs of the country at the present time. This is one of the most difficult positions in the Ministry and was used in two sessions of the Diet against Hara and Takahashi Ministries.

In the last session of the Diet the House of Peers attacked the Education Department and Mr. Nakahashi was made the target of a bitter onslaught carried on in both the Upper and the Lower House. Lack of sufficient elementary schools and middle schools and the question of raising certain schools to a college and university status, were some of the points utilized by the Opposition.

Dr. Okano, the new Minister of Justice, until recently was the director of the Administrative Litigation Court. Mr. Arai, the new Minister of Agriculture and Commerce, was president of Department of the Government-General of Korea.

Six of the new Cabinet members are Members of the House of Peers: Count Oki, Viscount Mayeda, Dr. Okano, Messrs. Ichiki, Arai and Kamada, all of whom belong to the most powerful party in the Upper House, the Kenkyukai.—*Japan Times and Mail.*

Higher Civilization as Population Solution Thinks Yukio Ozaki

A possible solution of the population problem in Japan is seen by Mr. Yukio Ozaki, the well known liberal political leader and lecturer, in a decline of the birth-rate coincident with the growth of a higher standard of civilization and higher education of women. Discussing the population question in the Nichi Nichi, the eminent liberal states that though the people of Japan are anxious about the question, they have little knowledge concerning it, and he disposes of as without hope the suggestion that emigration holds the solution.

A translation of his article follows in part:

"Questions which are oftenest asked me during my tours in many provinces are about population. Those who ask questions concerning this problem display much anxiety, but none of them seem to have made a profound study of the subject. Those interested must at least study the relation between population and civilization, the possibility of the present high rate of increase being maintained long, and, if the Japanese population is to go on increasing at a high rate, how the surplus population ought to be disposed of. Even these

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simple points seem to escape the attention of many.

"Progress of civilization reduces the birthrate as well as death rate. At present negroes are most procreative, and then come the Chinese and then the Japanese. The lower their standard of civilization, the more procreative nations are. There is every indication of Japanese civilization witnessing marked progress in future, and there are unmistakable signs of female education making particularly big strides. The more brain work Japanese women engage in, in consequence of the progress of female education of Japan, the greater will be the decline in their procreative powers. This rule holds true in regard to all livingthings. Such being the case, it is impossible to say that the present increase of the Japanese population by 600,000 yearly will be maintained forever.

"Granting that the Japanese population goes on increasing at the present high rate, it is a serious question whether this surplus population can be effectually disposed of by emigration. Some seventy years have elapsed since Japan was first thrown open to foreign intercourse, and yet Japanese residents abroad do not exceed 600,000, eloquent testimony to the supreme difficulty attending disposition of surplus population by emigration. When it is remembered how much encouragement has been given by the Government to induce people to settle in the Hokkaido, an excellent place for colonization, and how fruitless are the results it will be realized how futile it is to try to solve the population problem by emigration."—*Japan Advertiser.*

Japan's Policy toward China

A Foreign Office Official, discussing the question of financial aid to China, said:

"Dispatches, published in The London Times and other journals, criticize Japan's recent attitude towards the question of financial aid to the Chinese Government. We wish to repeat that the attitude of the Japanese Government towards China is one of non-interference in China's internal affairs, and we neither favor nor disfavor any paticular party or faction in that country. To favor or support a particular influence in China would be tantamout to furthering her domestic strife. This would be most unfortunate to China, and would also work, to Japan's disadvantage.

"We sincerely respect China's sovereignty, and wish for her peaceful advance and development. It is our hope that, at the earliest possible date, China will promote peace and well-being within her borders, open up her natural resources, and attain a healthy political development. If these hopes are realized and when the time is ripe for the establishment of a unified Government representing the will of the people of China, the Japanese Government will gladly give as much support as circumstances will permit to a Government thus backed by the Chinese people as a whole. The Government and people of Japan hope and believe that this happy occasion will be brought about before long by the efforts of the Chiness people themselves.

"But at the present moment, when that occasion has not yet arrived, Japan considers it most appropriate to refrain from giving financial aid to the Chinese Government. Should aid be given to the Central Government of China, while her political situation is unsettled and while that Government is constantly swayed by the influence of some clique or other, it would be contrary to the principle of non-interference in China's internal affairs, and would interfere with the realization of a unified Government, the result being greater chaos in China.

"This attitude of Japan is in complete harmony with the purpose of the Nine-Power Treaty and resolutions relating to China, adopted at the Washington Conference; the opposite course of action would be an infringement upon the spirit of those international engagement."

The Economic League

A project launched by a number of prominent business men in Tokyo, Osaka, Yokohama and other places regarding the unity of the business associations throughout the country has materialized, and the Japan Economic League has been formed. The new association has the ambitious object of "formulating

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representative opinion regarding economic problems vital to the interests of the state, with a view to advising the Government." In order to attain this end, the new organization proposes to bring all economic interests together and find an agreed view among them on many important economic issues.

Compulsory Industrial Classes

Since Mr. Kamada, Minister of Education, took office, the Department has been making investigations for the improvement of elementary education, especially the prolongation of elementary education by two years, and the enforcement of compulsory industrial continuation education. As for the two years' prolongation of elementary education there are many difficulties in the way. An extraordinary expenditure of about ¥70,000,000 will be needed for the increase or repair of school houses, and about ¥10,000,000 for the salaries of extra teachers. Normal education has to be reformed for the improvement of teachers. There must be a change in text-books. The financial capacity of local districts has to be studied. The authorities have no definite idea regarding when these reforms will be put into effect.

Of the compulsory industrial continuation education, however, there is more immediate hope. There has been a remarkable development in industrial continuation education in recent years and the students now number about 1,000,000. The number is increasing year by year. As elementary schools are available, the Government will not be obliged to disburse large sums on buildings if the industrial continuation is made compulsory. Though it is desirable to have full-time teachers at the continuation schools, still they can be supplied with teachers from elementary schools temporarily. As the students are to attend school after work, the pecuniary burden will not be heavy upon their parents. On the whole, it seems to be much easier to enforce this compulsory industrial continuation education than to lengthen the term of elementary education, The authorities have decided, therefore, to enforce it from the next fiscal year, and an Imperial Ordinance will be issued about September this year. It will be started first in such towns and villages as can do so, gradually extending to other districts. The authorities expect to cover the cities, towns, and villages of all Japan by the end of the next fiscal year.

Japanese Face Finance Crisis, Minister Says

Mr. Ichiki, Minister of Finance, at the Gubernatorial conference, said:

"The country is now confronted with a serious economic and financial crisis with can be tided over only by strenuous efforts of the Government and people. Finance saw great expansion during the war but as the termination of the war brought with it a business and industrial decline and the conseqent falling-off in revenue the country stands in need of retrenchment. With this end in view the Government is endeavoring to contract the national expenditure. Local finance has seen as enormous expansion as central finance in recent years and it also stands in need of retrenchment.

"The economic condition of the country is rather unsatisfactory. Industries and foreign trade are suffering from serious depression. During the first six months of the year imports showed an excess over exports to the amount of ¥369,000,000. Such an unfavorable state of trade will surely lead the country into a very serious plight unless righted as quickly as possible. For this purpose the Government is paying special attention to the contraction of expenditure in compiling the estimates for the next fiscal year. I would ask your co-operation in this rather difficult task so that local finance may be cut down as far as possible and at the same time it is desirable that efforts be made to avoid wasteful expenditure in all matters and that thrifty habits be inculcated among the people."

Withdrawal from Siberia

Japanese troops will be withdrawn from Siberia before autumn.

Premier Admiral Baron Kato upon his assumption of office, at once went into the question with the members of his Cabinet and other Government authorities and an agreement has

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been reached that the troops must come out of Siberia.

That the evacuation was not begun at once is due to the fact that something must be done to assure the safety of Japanese nationals who are in business in Siberia and who intend to remain there after the troops leave. Already Japanese residents have withdrawn from places where there are no garrisons and time will be given those now residing in danger zones to get out before the soldiers are taken away.

Outside of Vladivostok and Harbin, most of the Japanese merchants in Siberia are catering to the Japanese garrisons and with the departure of the army their trade will practically be abolished. It is for the safety of the larger business houses that officials are chiefly concerned.

Before the Japanese are withdrawn, the Russians will be warned that any violence against nationals of this country will mean the return of the soldiers. This, it is thought, will spur the Chita authorities to take special precautions for the protection of the lives and property of Japanese residents in Far Eastern Siberia.

Denby Visits Kurihama

Edwain Denby, Secretary of the United States Navy, and his party accompanied by Admiral Baron Uriu and Vice-Admiral Ide, Vice-Minister of the Navy, visited the monument at Kurihama, near Uraga erected by Japanese in honor of the memory of Commodore Perry. The monument, stands at a point near the shore where Commodore Perry landed on his first visit to Japan.

After visiting the monument, Secretary Denby and his party proceeded to Kamakura taking lunch at the Kaihin Hotel, afterward visiting the Dai-Butsu and other famous points of interest.

The Premier Interviewed

Baron Kato, the Premier, said to a party of newspaper men at his official residence:

"I have no other mind than to serve the nation with sincerity. I have certain ideals for the government of the country.

I can say plainly I am determined to carry out the spirit of the Washington Conference thoroughly. The treaties of the Conference must be fulfilled completely. This is not a party problem. The amount that will be saved by the restriction of the navy will be known about September. It is not yet sanctioned. I cannot tell what will be done with the money.

"The importance of the enforcement of official discipline is past all question. So is the question of the prices of commodities. A new Minister of the Navy may be appointed in the future, if the Cabinet does not fall first. (At this the journalists laughed.) I am not a statesman or politician, so I cannot give my opinion on each of your questions, but your good wishes are welcome. People know well that I dislike journalists, but it is not a deeply-rooted dislike. I hope to meet you often hereafter. I am living in the official residence of the Navy Minister with my wife and our servant,—quite a simple life. Even this residence is too large for me. I live in a room in Japanese style. If I removed to the Premier's large residence, suitable for a *daimyo*, I should feel lost!"

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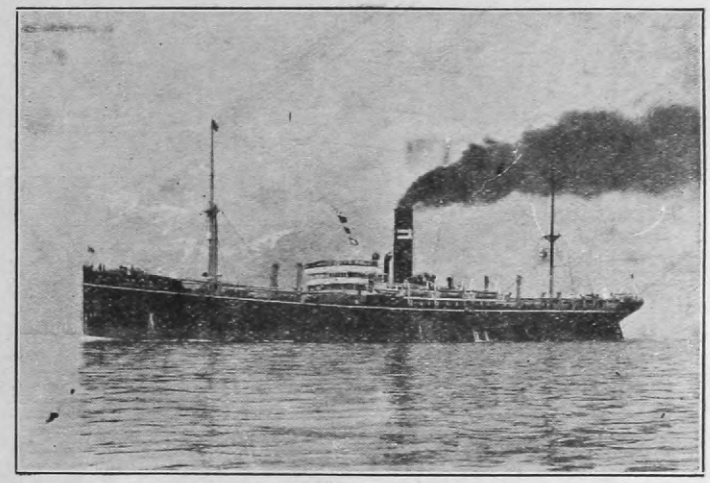

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